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ABSTRACT

This document contains two issues of a journal for elementary and secondary teachers which provide materials and teaching ideas for integrating folk music appreciation into social studies, literature, and humanities courses. Issue 1 covers the Federalist Period (1786-1801), and issue 2 the Jefferson and Madison years (1801-1816). Each song is set in its historical and social contexts through the use of brief histories throughout the journal, music and lyrics are provided, and follow-up classroom activities are presented. Issue 1 contains 13 songs and 13 suggested activities; Issue 2 contains 14 songs and 19 activities. (PPB)

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FOLKSONG IN THE CLASSROOM

A Network of Teachers of History, Literature, Music and the Humanities - A Newsletter

Volume VIII #1 Fall 1987

SO 019 474

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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This Is A Special Issue Which Continues the Story of the Adoption of the Constitution and the Bill of Rights and the early years of the New Republic from Washington's Election to the Presidency to the Anti-Sedition and Alien Acts to Jefferson's Election.

Reminder, You Gorgeous Teacher, You - Look at Your Mailing Label

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If you're in doubt and can't read label, just send money or presents--
we love surprises, slow cars, teachers and good cigars.

Hope you had a GREAT summer. Have a Marvelous year. Remember, summer will be here before you know it!

And remember us for your workshops--we sing like the birds -they don't call us the Nightingales for nothing-- we charge!!! Plenty.

Correspondence from Our Readers

Elizabeth C. Holtam P.O.Box 232
Celina, Tennessee 38551

I am in the U.S. on holiday with our family, but my husband and I will return to Lusaka, Zambia in August. He works for AFRICARE and I will be teaching Music Grades 1-5 at the International School of Lusaka.

I look forward to using Folk-Song In The Classroom as the springboard for my approach, but will have to adapt it to the "international mix" that I find there. There are not many Americans.

It occurred to me that you might be able to give me an address or publisher for a Tom Paxton songbook(publisher Boosey & Hawkes) that has in it:

Going to the Zoo
Let's Pretend
My Dog's Bigger Than Your Dog
The Marvelous Toy

****

Can anyone send us or Elizabeth the name of Tom Paxton's songbook and where she can get a copy?

****

Marcia Blatt 81-368 Alberta Ave.
Indio, CA 92201

Keep up the delicious casserole you prepare and serve so well. Delightful and delicious.

****

We just felt that was a nice statement to reprint. We love kind things being said about us!

****

Karen Zavaz 8403 East Hunters Hill Drive Englewood, CO 80112

I'm a former Nebraskan and have taught in Colorado for 100 years.(Ha!) I tell my students I'm 116 years old!

Though I teach general music K-6, I'm a frustrated history teacher at heart. If only schools could adopt an interdisciplinary approach to Social Studies, I know learning would be more meaningful!

This last year I did an inservice for my faculty which was helpful. I had them playing dulcimers and autoharps, doing movement games and even had an Orff ensemble group going before the hour was gone. It was fun and I think they were amazed with the variety of activities that are possible in the music room.

My big effort at sharing ideas will be on September 22nd. We are having a district-wide day for teachers K-12 to swap ideas (S.W.A.P.-share with a professional). My effort is titled "Enhancing Social Studies With Music".

If there is enough interest shown by classroom teachers at the Swap Meet-my music teacher friends are already interested- I may apply for a Sabbatical for the following year. I would like to write several pamphlets which could be used by all teachers: Sea Songs, Songs of Appalachia, The Gold Rush, Colordao's Gold Rush and Colonial America. I would include historical background, music of the period and as many classroom ideas as I could think of. These would be printed for use by our district teachers.

I'd like to attend the '88 Musuem of Appalachia, Tennessee Fall Homecoming and video tape performers, interviews, the countryside, etc. I've already toured and studied the California Gold Rush Territroy. Would want to go back East for research on Colonial America and the history of the early sailors.

Correspondence from Our Readers

I'm wondering if you would have ideas fro me concerning places to go for research, workshops, seminars, classes to take? I would appreciate any help you could give me, Laurie. If I am to apply for a Sabbatical, I will need to have a fairly specific timetable outlined for the committee.

****

Anyone have any ideas or suggestions for Karen on courses, programs in their part of the country that might be of interest and value to her? Please write her directly if you do.

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Mary Joan Miller 720 Riverside Dr.
Springfield, OH 45504

Just a quick note to say that I made good use of several newsletters. I'm a storyteller who plays guitar and begins each elementary school storytelling class with an appropriate folksong.

The children walk in as I'm playing and singing and by the time they're seated in the library they are all singing along. I find this a fitting way to set the mood for my story and to give us all a feeling of oneness.

Recently I've used "John Henry" just before I told the story. And I've had good success with your railroad songs which I used during National Book Week for our library theme "Ride The Reading Railroad".

****

Lois Liggett 526 East 9th
Box 14 Belle Plains, KS 67013

I have a request of you and your readers. Because of a local Tulip Festival each spring I am researching folk dances, costumes and songs. I have been very successful with all except Dutch songs. I will appreciate all help possible in locating Dutch songs with English words. When my research is complete, I will share it with you. Thanks.

****

Anyone know any? Send them to Lois.

Helen Wallhausen 720 Normal Ave.
Cape Girardeau, MO 63701

I found your publication through a workshop given by Tony Scott in Cape Girardeau. I had been turned on to teaching with folk music during the 50's by Tony Saletan when I was teaching in Rhode Island.

I now teach techniques classes to undergraduates at SEMO (Teachers Education) and since I have always used music to teach reading, social studies, etc., to 1st and 2nd graders -- I now bring my portable keyboard in and use your materials with college kids. They love it!!! Even college students prefer primary sources to textbooks. Keep up the good work!!

P.S. Are the school yards in N.Y. as devoid of children's chants as are the school yards of Missouri? Where have they gone? And why? The kids just sing commercials!! Remember "Rattlesnake" and "Dewey's In the Ashcan" and the ones about Hitler and Mussolini? No political commentary from today's kids?

****

Meg MacLeod 160 Flint Street
Asheville, NC 28801

At a workshop I gave for teachers I used several articles from FITC to encourage the teachers that they can use songs even if they think they're "tone deaf" and don't play an instrument.

The issue on the Constitution is fabulous - very well thought out. For background, Mom suggested Miracle at Philadelphia by Catherine Bowen. Fascinating account of the writing of the Constitution. Just got my copy from library today for in-depth, personal history of the men involved in the writing thereof.

Did you know that Sheffield, MA. adopted a Sheffield Declaration of Independence in 1773? A great book is Mumbet by Harold Felton. Story of a Black slave who sued her master in 1781 and got her freedom, using the Sheffield Declaration as grounds. Mumbet is out of print, but most libraries have it.

The New Nation - The Early Federal Period, 1786 - 1801

The Federalist period is one of the most dramatic episodes in American history. The Constitution was drafted and approved by the American people in the course of a fierce political struggle ending with the adoption of the Bill of Rights as an integral part of the basic constitutional document; George Washington reached the apogee of his reputation as a founder of the American nation and as the architect of its newfound unity; at the very same time political divisions produced rival factions within the government which fought out bitter and divisive battles. The public, too, found itself in turmoil.

This tumultuous and controversial period may be explored and brought to life through the study and use of the often satirical ballads that were printed almost weekly in the newspapers and broadsides of the time. These songs were used by all factions to justify a viewpoint, to ridicule opponents, and to whip up patriotic feelings. We must be careful to underline that their importance goes far beyond mere propaganda, lively and amusing as that often is. The songs reflect and express human feelings about some of the fundamental issues of that day; and they are therefore an admirable tool to introduce students to these issues. They are of interest to twentieth century Americans, for they cast light upon analogous issues that continue to plague the Republic.

One overriding characteristic of these often musical debates was their openness. Opposing groups used the very same songs and melodies to give expression to their viewpoints, only changing the words. Both sides evinced deep faith in the public's right to know, and its ability to choose wisely when confronted with conflicting options. We are lucky that much of this material has survived -- there existed in those days no mechanical shredders to make the reconstruction of events difficult if not impossible.

The use of songs for public debate has deep roots in the Anglo-American political tradtion. Communication was made much more easier by the fact that music was available. Since people enjoyed a common heritage of folksong and tunes, new songs did not have to be set to new music -- one just used a 'stock tune.' Yankee Doodle, God Save the King, Anacreon in Heaven (i.e., the Star Spangled Banner) are good examples of stock tunes which the rhymsters used again and again.

The songs did not limit themselves to poltical utterance in any excessively narrow sense. On the contrary, they became vehicles for expressing opinion upon a range of broad social issues. Some people in that time of heightened revolutionary feeling were aware that, while the Revolution promised much, it did not accomplish all that it had promised. Women for example, were regarded as

citizens, but they enjoyed few political rights; and, above all, they were barred from the right to vote except in the rarest of instances. Even worse, Black people, whether free or slave, were not regarded as human beings by most Americans. The view was widely prevalent that such people had few if any rights that a white man was bound to respect. This was a tragic fact. For Blacks the Revolution and the Declaration of Independence had promised much. Numbers of them had joined the armed forces, had fought against the British, and had even given their lives to win freedom. Notwithstanding the fervent advocacy of antislavery people such as John Jay, the winning of effective rights for all Black people, North as well as South, still lay far in the future.

Antifederalists, who may well have constituted a majority of the American public at that time, had found themselves in opposition to the Constitution during the ratification debates. The most forceful among many of the reasons which they gave for their opposition was the absence of a Bill of Rights. Antifedarlist leaders warned that in the absence of written restraints upon federal governmental action, there was real danger that federal power would be abused by the politicians; that governmental machinery set up to protect the interests and rights of all the American people might rapidly degenerate into a machine to oppress them.

The Antifederalists saw their fears realized far sooner than they might have dreamed. By 1798 the Federalist Administration was embarked upon a path that threatened war with France. Fearful of the political opposition that it knew well it would encounter, the Daministration passed the Alien and Sedition Laws. The Sedition Law made criticsm of federal officials a punishable offense. This flew in the very face of the Constitution and the Bill of Rights which was written to encourage, not to shut off political controversy and debate. The very heart of our democracy lies in the right of people to freely express their opinions unhampered by any fear of punishment or repression at the hands of official censors. As Jefferson wrote in a letter in 1787:

I am persuaded that the good sense of the people will always be found to be the best army. They may be led astray for a moment, but will soon correct themselves. The people are the only censors of their governors: and even their errors will tend to keep these to the true principles of their institution...The way to present the irregular interpositions of the people is to give them full information of their affairs thro' the channel of the public papers, and to contrive that those papers should penetrate the whole mass of the people. The basis of our governments being the opinion of the people, the very first object should be to keep that right; and were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter..."

The election of Jefferson was a ringing affirmation of the Bill of Rights. In hindsight, it underscored the wisdom of the American people who had insisted that this Bill be written into the fundamental law. It is perhaps important for teachers to make this point with their students; too often it is overlooked. The Bill of Rights was vital for the healthy political life of the people of the Federalist era; it is even more so for Americans beset with numerous and critical issues of the late 20th century. This is something which it is worth reminding students about in the time of the Bicetennial.

God Save Great Washington

In the period ending with the Revolution and his election as President, Washington's influence and the esteem in which he was held by the American people continued to grow. He was the obvious choice around which the new nation could rally and be united.

Everywhere on Washington's inaugural journey from Mount Vernon to New York City, the first capitol, he was greeted by cheering crowds, banquests, fireworks and music.

On the final leg of his trip, at Elizabethtown, New Jersey, Washington was rowed across the bay to New York City by a crew made up of thirteen retired sea captains. Elias Boudinot, a member of Washington's party captured the scene in a letter to his wife:

"When we drew near,a number of boats with various flags came up with us. Soon, General Knox and several generals in a large barge presented themselves, with their splendid colors. Boat after boat and sloop after sloop, added to our train, gaily dressed in all their naval ornaments, made a most splendid appearance. Before we got to Bedloe Island, a large sloop came on our starboard bow, when there stood up about twenty gentlemen and ladies and with most excellent voices sang an elegant ode prepared for this purpose, to the tune of "God Save The King," welcoming their great chief to the seat of government.

On the conclusion we gave them our hats, and then they with the surrounding boats gave us three cheers. Soon, another boat came under our stern and presented us with a number of copies of another ode, and immediately about a dozen gentlemen began to sing it in parts as we passed along. Our worthy President was greatly affected with these tokens of profound respect.

As we approached the harbor, we discovered the shores covered with thousands of people - men, women and children. From the fort to the place of landing although near half a mile, you could see little else along the shores - in the streets and on board every vessel - but heads standing as thick as ears of corn before the harvest.

The vessels in the harbor made a most superb appearance, dressed in all the pomp of attire. The Spanish packet in a moment on a signal given, discovered twenty-seven different colors of all nations on every part of the rigging and paid us the compliment of thirteen guns, with her yards all manned.

We soon arrived at the ferry stairs where there were many thousands of the citizens waiting to welcome our excellent patriot to that shore. We found the stairs covered with carpeting and the rails hung with crimson. The President was met on the wharf by many of his old and faithful officers and fellow patriots, who now joined the universal chorus of welcoming their great deliverer.

It was with difficulty a passage could be made by the troops through the pressing crowds, who seemed to be incapable of being satisfied by gazing at this man of the people. The houses were filled with gentlemen and ladies, and the windows to the highest stories were illuminated by the sparkling eyes of innumerable companies of ladies, who seemed to vie with each other to show their joy on this great occasion."

God Save Great Washington -1786

Many were the songs and marches that celebrated Washington's popularity and wisdom. The verses of the following song are a composite, taken from three different periods and periodicals and set to the tune of "God Save The King." 1) The Philadelphia Continental Journal, April 7, 1786; 2) The Independent Gazette, February 12, 1784 (Washington's birthday under the old calendar); and 3) The Columbian Centinel, July 13, 1793. The music and one verse is from Irwin Silber's Songs America Voted By, page 21.

F Gm C F Dm Gm F Dm
God save great Wash - ing - ton. His worth from ev - 'ry tongue,
Gm F C7 F C7
De - mands ap - plause; Ye tune - ful pow'rs com-bine, And each true
F Bb F Bb F C7 F
Whig now join Whose heart did ne'r re - sign The glo - rious cause.

Americans rejoice,
While songs employ each voice,
  Let trumpets sound.
The thirteen stripes display,
In flags and streamers gay,
'Tis Washington's birth day,
  Let joy abound.

From scenes of rural peace,
From affluence and ease,
  At freedom's call;
A hero from his birth,
Great Washington stands forth,
The scourge of George and North,
  And tyrants all.

The silver trump of fame,
His glory shall proclaim,
  Till Time is done.
Genius with taste refin'd,
Courage with coolness join'd.
'Bove all, an honest mind,
  Has Washington.

Long may he live to see
This land of Liberty,
  Flourish in peace;
A grateful people's love,
And, late, to Heavens remove,
  Where joys ne'er cease.
Long may he live to prove,

Fill the glass to the brink,
Washington's health we'll drink,

  'Tis his birth-day.
Glorious deeds he has done,
By him our cause was won,
Long live great WASHINGTON,
  Huzza! Huzza!

God save Columbia's son!
God bless great Washington!
  Crown him with bays!
Shout, shout America-
Wide over earth and sea,
Shout in full harmony,
  Washington's praise!

The Raising of the New Roof

(A New Song for Federal Mechanics) 1788

Francis Hopkinson, a famous Federalist writer, was the author of one of the most popular songs written to urge the ratification of the Constitution, The Raising of the New Roof. Hopkinson was a signer of the Declaration of Independence, a poet and composer, who had written the satire, Battle of the Kegs, during the American Revolution.(see Vol. III, #2, p. 40)

The verses of his song were first printed in the Pennsylvania Gazette, February 6, 1788. It was sung to the tune "To Anacreon In Heaven", an English drinking song which was a very popular and fashionable new song in both England and the new nation. Francis Scott Key set his poem "The Star Spangled Banner" to the tune of "To Anacreon".

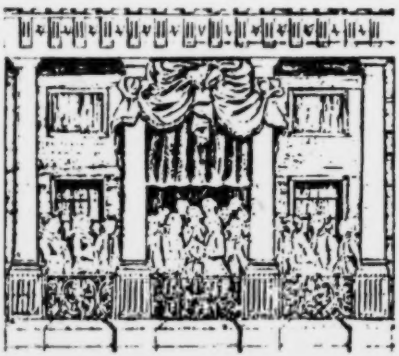
The song calls upon the mechanics of freedom to bring their tools and raise the roof over the house of the thirteen united states built for a free people that will stand forever as long as there is a firm government. It's a magnificent Americanization of the gospel statement that "in my father's house there are many rooms." Here a concept of a diverse people united by a single structure - the Constitution - under whose roof they dwell. How well the founding fathers built is shown by the fact that this diverse people, over two hundred million strong, are still living under the same Constitutional roof. There is probably no other people in the whole world for whom a written constitution is the most important and fundamental bond.

The American pine mentioned in the first verse is the plentiful white pine of New England and the Great Lakes states that built America's cities, factories, farms, homes and fences.(See Vol. V, #2, the issue on Lumbering and the Shantyboys)

Come muster, my lads, your mechanical tools,
Your saws and your axes, your hammers and rules;
Bring your mallets and planes, your level and line,
And plenty of pins of American pine;
For our roof we will raise, and our song still shall be,
A government firm and our citizens free.

Come, up with the plates, lay them firm on the wall,
Like the people at large, they're the ground-work of all.
Examine them well and see that they're sound,
Let no rotten parts in our building be found:
For our roof we will raise, and our song still shall be,
Our government firm, and our citizens free.

Now hand up the girders, lay each in his place,
Between them the joists must divide all the space.
Like assembly-men, these should lie level along,
Like girders, our Senate prove loyal and strong.
For our roof we will raise, and our song still shall be,
A government firm, over citizens free.



Being the first President under the Constitution, Washington could neither cite precedents nor blame a predecessor. (Stokes Collection, New York Public Library)

The Raising of the New Roof

The rafters now frame – your King-Posts and braces,
And drive your pins home, to keep all in their places;
Let wisdom and strength in the fabric combine,
And your pins be all made of American pine.
For our roof we will raise, and our song still shall be
A government firm, over citizens free.

Our King-Posts are Judges – How upright they stand,
Supporting the Braces, the Laws of the Land –
The laws of the land, which divide right from wrong,
And strengthen the weak by weak'ning the strong.
For our roof we will raise, and our song still shall be,
Laws equal and just for a people that's free.

Up! up with the rafters – each frame is a State!
How nobly they rise! their span, too, how great!
From the north to the south, o'er the whole they extend,
And rest on the walls, while the walls they defend.
For our roof we will raise, and our song still shall be,
Combined in strength, yet as citizens free.

Now enter the purlins, and drive your pins through,
And see that your joints are drawn home, and all true;
The purlins will bind all the rafters together,
The strength of the whole shall defy wind and weather;
For our roof we will raise, and our song still shall be,
United as States, but as citizens free.

Come, raise up the turret – our glory and pride –
In the centre it stands – o'er the whole to preside;
The sons of Columbia shall view with delight
Its pillars and arches and towering height.
Our roof is now raised, and our song still shall be,
A Federal head, o'er a people still free.

Huzza! my brave boys, our work is complete,
The world shall admire Columbia's fair seat;
Its strength against tempests and time shall be proof,
And thousands shall come to dwell under our roof.
Whilst we drain the deep bowl, our toast still shall be,
Our government firm, and our citizens free.

10

A Yankee Federal Song

-1788

Songs played an important role in persuading the public to support the Constitution drafted in Philadelphia. The delegates left Philadelphia and returned to their own states to campaign for or against its adoption. In each state, Constitutional conventions were called for the purpose of ratifying or turning down the document forged over the summer in the city of Brotherly Love.

On March 5, 1788, Massachusetts became the sixth state to ratify the Constitution. On the evening of that day, the Massachusetts Centinel printed thirteen verses celebrating the victory to the tune of Yankee Doodle.

THe verses praised Hancock's skilled leadership in getting the plan through the convention. It also mentions the need to adopt a Bill of Rights (5th verse-The Federalists agreed t'adopt, And then propose ammendment). The song ends with a plea for unity and the end of partisan fighting and inflamatory writing opposing the adoption.

The proceedings of the Massachusetts convention turned the tide of pressure in affecting the Federalists' outlook. For with the debate, it became clear for the first time to all concerned, that there would be no Constitution unless the Federalists made substantial changes and agreed to add a Bill of Rights as an integral part of the Constitution.

The 'vention did in Boston meet,
But State House could not hold 'em,
So then they went to Fed'ral Street,
And there the truth was told 'em.

Chorus:
Yankee Doodle, keep it up!
Yankee Doodle, dandy,
Mind the music and the step,
And with the girls be handy.

They ev'ry morning went to prayer,
And then began disputing,
Till opposition silenced were,
By arguments refuting. *(Cho.)*

Then Squire Hancock like a man
Who dearly loves the nation,
By a concil'atory plan,
Prevented much vexation. *(Cho.)*

He made a woundy [2] Fed'ral speech,
With sense and elocution;
And then the 'vention did beseech
T'adopt the Constitution. *(Cho.)*

A Yankee Federal Song

11

The question being outright put,
(Each voter independent),
The Fed'ralists agreed t'adopt,
And then propose amendment. *(Cho.)*

The other party seeing then
The people were against 'em,
Agreed like honest, faithful men,
To mix in peace amongst 'em. *(Cho.)*

The Boston folks are deuced lads,
And always full of notions;
The boys, the girls, their mams and dads
Were filled with joy's commotions. *(Cho.)*

So straightway they procession made,
Lord! how nation fine, sir,
For every man of every trade
Went with his tools—to dine, sir. *(Cho.)*

Oh, then a whapping feast began,
And all hands went to eating;
They drank their toasts, shook hands, and sung,
Huzza! for 'vention meeting! *(Cho.)*

Now politicians of all kinds
Who are not yet decided,
May see how Yankees speak their minds
And yet are not divided. *(Cho.)*

Then from this sample let 'em cease
Inflammatory writing,
For freedom, happiness and peace
Is better far than fighting. *(Cho.)*

So here I end my Fed'ral song,
Composed of thirteen verses;
May agriculture flourish long,
And commerce fill our purses! *(Cho.)*

Irwin Silber, Songs of Independence, pp. 181-82

12

Women and Black People

The American Revolution did much to advance the freedom and the legal equality of white men; women and black people were left behind. White women, for sure, were citizens entitled to State protection at home and federal protection abroad. But they lacked the full political rights of white males. They could not vote, be elected to office, or participate in public affairs. The case for black people was even worse. Even if they were legally free, they remained rightless. In the eyes of most whites African-Americans, whether free or slave, never had been, were not now, and never could become, American citizens. Until the mid nineteenth century, at the very least, most of them, North or South, lived the life of outcasts.

The Revolution, nonetheless, generated new moods, and a fresh ferment of ideas. Freedom is an infinitely expansible concept. How is it possible for a society to claim freedom for some, and to deny it to others? In the years of the Early Republic new winds were blowing, and new struggles for human freedom were preparing. "Move over," women were beginning to say, "make way for us." "An inalienable right to liberty!" black people were beginning to think: "how can that exist for you but not for us?"

This new mood, in the course of time, generated colossal new struggles for human freedom, the end of which is not yet.

The first of the songs that we reproduce below, "God save each Female's right" is a piece that was published anonymously about 1795, and set to that dignified eighteenth century song, the British national anthem, 'God Save the King.' Mary Wolstonecraft, mentioned in the final verse, was a pioneer British feminist of the revolutionary era, whose Rights of Woman was influential on both sides of the Atlantic.

The second song, "The Desponding Negro," was published in 1798. The antislavery movement at that time, was winning limited successes. Northern manumission societies were able to secure the passage between 1780 and 1804 of laws providing for the gradual emancipation of the slaves in states like Pennsylvania, New Jersey, and New York, where they were numerous. But the movement had not been successful in blocking the illegal sale of Northern slaves upon Southern markets; and they had been able to do next to nothing to protect freedpeople from the menace of kidnapping that hung over them all.

The song tells a story of one slave's agony at a time when the international slave trade was still florishing. We know nothing of who wrote it, or how it came to this country.

Rights of Women
-1795

God save each Female's right,
Show to her ravished sight
Woman is free;
Let Freedom's voice prevail,
And draw aide the veil,
Supreme effulgence hail,
Sweet Liberty.

Man boasts the noble cause,
Nor yields supine to laws
Tyrants ordain;
Let woman have a share,
Nor yield to slavish fear,
Her equal rights declare,
And well maintain.

O let the sacred fire
Of Freedom's voice inspire
A Female too;-
Man makes the cause his own,
And Fame his acts renown,-
Woman thy fears disown,
Assert thy due.

Think of the cruel chain,
Endure no more the pain
Of slavery;
Why should a tyrant bind
An cultivated mind
By Reason well refined
Ordained Free.

Let snarling cynics frown,
Their maxims I disown,
Their ways detest;
By man, your tyrant lord,
Females no more be awed.
Let Freedom's sacred word,
Inspire your breast.

Woman aloud rejoice,
Exalt thy feeble voice,
In cheerful strain;
See Wolstonecraft, a friend,
Your injured rights defend,
Wisdom her steps attend,
The cause maintain.

The Desponding Negro
-1798

On Africa's wide plains where the
lion now roaring,
With freedom stalks forth the vast
desert exploring,
I was dragged from my hut and en-
chained as a slave,
In a dark floating dungeon upon
the salt wave,
Spare a halfpenny,
Spare a halfpenny,
Spare a halfpenny to a poor Negro.

Tossed on the wild main, I all
wildly despairing,
Burst my chains, rushed on deck with
my eyeballs glaring,
When the lightning's dread blast
struck the inlets of day,
And its glorious bright beams shut
forever away,
Spare a halfpenny,
Spare a halfpenny,
Spare a halfpenny to a poor Negro.

The despoiler of man then his pros-
pect thus losing,
Of gain by my sale, not a blind
bargain choosing,
As my value compare with my keeping
was light,
Had me dashed overboard in the dead
of night.
Spare a halfpenny,
Spare a halfpenny,
Spare a halfpenny to a poor Negro.

And but for a bark to Britannia's
coast bound then,
All my cares by that plunge in the
deep had been drowned then,
But by moonlight described, I was
snatched from the wave,
And reluctantly robbed of a watery
grave.
Spare a halfpenny,
Spare a halfpenny,
Spare a halfpenny to a poor Negro.

14

The Desponding Negro

On Af - ric's wide plains where the
li - on now roar - ing, With
free - dom stalks forth the vast
des - art ex - plor - ing, I was
dragged from my hut and en - chained as a
slave, In a dark float - ing dun - geon up -
on the salt wave, Spare a
half pen - ny, Spare a half pen - ny,
Spare a half pen - ny to a poor Neg - ro.

Oh Dear, What Can the Matter Be

No one knows for sure what the origins of this delightful English children's song were. But it has all the marks of having been composed for some 18th century music show in Great Britain. Similar songs have made the fortunes of Broadway musicals in our own times.

By the end of the 18th century it had become a favorite on both sides of the Atlantic and was performed in theaters in New York and Philadelphia.

To this day it is still sung by children in America and Great Britain. It first appeared in print in the book, Elegant Extracts for the Guitar, Volume 2, published in London between the years 1778 and 1787.

The reader is left to make his own guess why the young man has not returned. Was he too busy buying all the nice things that his girl friend had asked for? Had he met another girl who charmed him more? Had he injured himself by a fall from his horse on the journey? In those days, the poor lady had no alternative but to wait and wonder. There was no telephone booth into which the young man could duck to call her.

After singing this through a couple of times, it's a lively tune for the children to dance or skip to.

&&&&&&&&&&&&&&&&&&&&

In a far cry from the original song, the American suffragettes kept the same title and tune, but added their own words and used it as a telling argument for their right to the ballot.

Oh dear, what can the matter be?
Dear, dear, what can the matter be?
Oh,dear, what can the matter be?
Women are wanting to vote.

Women have husbands, they are protected,
Women have sons by whom they're directed,
Women have fathers - they're not neglected,
Why are they wanting to vote?

Women have homes, there they should labor,
Women have children, whom they should favor,
Women have time to learn of each neighbor,
Why are they wanting to vote?

Women can dress, they love society
Women have cash, with its variety,
Women can pray, with sweetest piety
Why are they wanting to vote?

Women are preaching to sinners today,
Women are healing the sick by the way,
Women are dealing out law as they may,
Why are they wanting to vote?

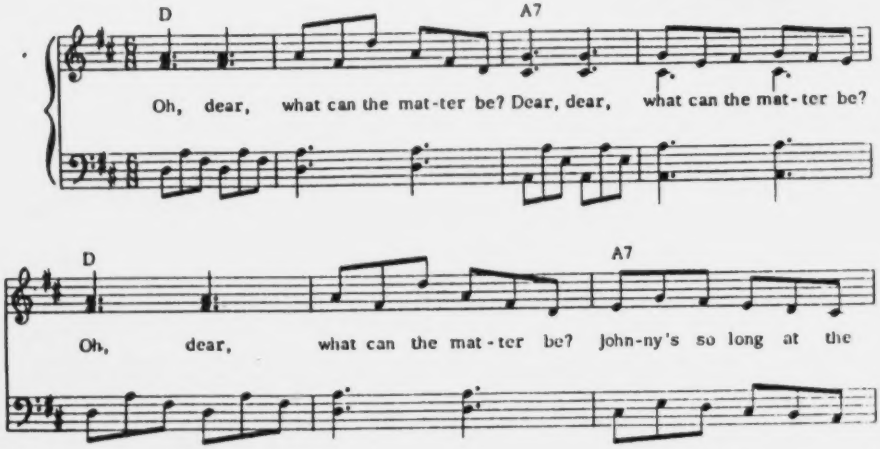
Women are traveling about here and there,
Women are working like men everywhere,
Women are crowding -- then claiming 'tis fair,
Why are they wanting to vote?

Women have reared all the sons of the brave,
Women have shared in the burdens they gave,
Women have labored your country to save,
That's why we're wanting to vote!

&&&&&&&&&&&&&&&&&&

In this clever parody, the author presents all the arguments that were used in those days to argue against women having the vote and telling why they should be satisfied without it. Then in the last verse, the writer sums up the arguments and tells why women deserve the vote.

Oh Dear, What Can the Matter Be



And now, oh, dear, what can the matter be?
Dear, dear, what can the matter be?
Oh, dear, what can the matter be?
Johnny's so long at the fair.

He promised he'd buy me a basket of posies,
A garland of lilies, a garland of roses,
A little straw hat to set off the blue ribbons
That tie up my bonny brown hair.

And now, oh, dear, what can the matter be?
Dear, dear, what can the matter be?
Oh, dear, what can the matter be?
Johnny's so long at the fair.

Lee Vinson, The Early American Songbook, pp. 110-111

18

XYZ -1798

In the 1796 Presidential campaign, the rising strength of the Democratic-Republican party became evident. John Adam, the Federalist candidate, received 71 votes and was elected President. Jefferson, the Democratic-REpublican candidate, received 68 votes and was elected Vice-resident. Thomas Pickney who ran on the Federalist platform received 9 votes and Aaron Burr, who ran with Jefferson, received 30 votes. **

During Admas' administration, relationships with France deteriorated. he French Directory, angered by Jay's Treaty, interfered with American hipping and refused to receive Charles Pickney as the U.S. Minister to rance. President Adam, wishing to improve relationships with France, ppointed a special commission of three men, Pickney, John Marshall, oth Federalists, and Elbridge Gerry,a Republican. They were instructed o talk with the French foreign minister, Talleyrand and to work out a reaty of commerce with France.

However, upon their arrival in Paris on October 4th, Talleyrand elayed receiving them officially. Then on October 18th, the three Amercans were visited by three representatives of Talleyrand, They were ater designated in the mission's dispatches to Adam as X,Y and Z. The hree FRench agents calmly suggested a U.S. loan to France and a bribe f a quarter million dollars to arrange a meeting with Talleyrand.

Pickney answered for the three Americans when he indignantly replied, No! No! Not a sixpence!" and they turned down the proposal. Pickney and arshall returned to the U.S. where they informed Adams of what had taken lace. Gerry remained in Paris at French insistence, Talleyrand having inted that if he also departed, France would declare war on the young ation. On April 3, 1798, Adams submitted to Congress the XYZ correspondence. A public outcry arose, and Pickney's answer to the three agents, as paraphrased as "Millions for defense, but not a cent for tribute!" hich became America's rallying cry.

The Federalists wanted an immediate declaration of war against France, ut Adams favored a peaceful course. Despite pressure brought by some of is fellow Federalists, Adams succeeded in successfully negotiating a reaty with the French on Spetember 30, 1800 that restored good relationhips between the two countries.

At the time of the disclosure of the XYZ affair, innumerable songs ppeared in the newspapers, attacking the French handling of the matter nd taking a strong American patritoic stand. One of the best of these s this Federalist ballad which told in detail of the negotiations. rinted in the Commercial Advertiser (June 29, 1798) it was set to the une of "Yankee Doodle".

** This election result, which divided the executive branch of the overnment between the leaders of two rival parties, was not to happen gain. Congress passed the Twelfth Ammendment to the Constitution, which ought to ensure that the president and the vice-president would be of he same political party. This ammendment was ratified by the states efore the Presidential election of 1804.

XYZ

Sung Yankee Doodle, that fine tune,
Americans delight in;
It suits for peace, it suits for fun,
It suits as well for fighting.
Chorus Yankee doodle (mind the tune)
Yankee doodle dandy,
If Frenchmen come with naked bum,
We'll *spank* 'em hard and handy.

To Ca ira and Carmagnole,
Direct'ry dance like Neroes;*
But Frenchmen's songs, so full of wrongs
Are scorn'd by Yankee heroes.
Yankee doodle, &c.

The President, with good intent,
Three Envoys sent to Paris,
But cinq Têtes,† would not with 'em treat,
Of honor France so bare is.
Yankee doodle, &c.

Thro' X and Y, and Madam Sly,
They made demand of money;
For as we're told, the French love gold,
As stinging bees love honey.
Yankee doodle, &c.

Nebuchadnezzar long ago,
Set up a golden image,
Shadrach, Mechach, Abednego,
Would not go down in homage.
Yankee doodle, &c.

Just so cinq Têtes, with pride elate,
Of Marshall, Pinckney, Gerry,
Demand that they, adore and pay,
The piper to make merry.
Yankee doodle, &c.

That Talleyrand might us trappan
And o'er the country sound it;
He sent his pill, t'Aurora's mill,
And Benny Faction ground it.
Yankee doodle, &c.

But Marshall came with trump of fame,
And brought the noble answer;
Without a joke, he had in soak,
A rod for Talleyrand, Sir.
Yankee doogle, &c.

With fraud and lie, Directory,
Deal in deceit and evil;
Who Venice sold, for pow'r and gold,
Would sell us to the Devil.
Yankee doodle, &c.

Their 'fernal hugs, may squeeze Dutch bugs
But we will have no master;
And while the Swiss, Sans Culottes** kiss,
We'll spread a blister plaister.
Yankee doodle, &c.

Americans then fly to arms,
And learn the way to use 'em:
If each man fights, to 'fend his rights,
The French can't long abuse 'em.
Yankee doodle, &c.

Bold Adams bid in seventy six,
Our Independence sign, Sir;
And he will not, give up a jot,
Tho' all the world combine, Sir.
Yankee doodle, &c.

Let every man, adopt his plan,
Like brothers stick together,
Then all the threats of vile cinq Têtes,
Will never weigh a feather.
Yankee doodle, &c.

If we are firm, peace will return,
Sweet peace, the very dandy;
May they that flinch a single inch,
Ne'er taste the sugar candy.
Yankee doodle (mind the tune)
Yankee doodle dandy,
If Frenchmen come with naked bum,
We'll *spank* 'em hard and handy.

* Nero fiddled while Rome was burning.
† Pronounced sank tate.
** i.e., wedding breeches.

the five-headed monster representing the French Directory

XYZ

A 1799 cartoon of the five-headed monster, representing the French Directory, in the act of extorting money from the three American commissioners.

Adams, an honest, intelligent and courageous person, had been brought up to do what was right, rather than what was expedient. He followed his conscience and accepted the fact that many of the things he did were unpopular.

Jefferson, his Vice-President, wrote in a letter about him." He is vain, irritable, and a bad calculator of the force and probable effect of the motives which govern men. This is all the ill which can possibly be said of him. He is as disinterested as the Being who made him."

Adams was supported by his charming, brilliant and equally strong-willed wife, Abigal. She was dubbed "Mrs. President" by critics who accused her of unduly influencing her husband. Adams' many letters to her reveal much of what he was feeling and thinking during his twelve years as Washington's Vice-President and his own Presidency.

The Republicans rarely let Adams forget that he was "President by three votes." Between 1797 and 1801, he and Jefferson were bitter political enemies. In later life after both had retired, they carried on a regular and extensive correspondence and became very friendly. Jefferson and Adams both died on the same day, the Fourth of July, 1826. Then 91, Adams' last words were, "Thomas Jefferson still survives." He didn't know that three hours before, Jefferson had breathed his last.

During the crisis with France, after the XYZ affair, a wave of militant patriotism and calls for war swept the country. People had forgotten the terrible struggles and hardships of war that Americans had endured in the Revolution, only fifteen years before. Adams had a chance to gain tremendous popularity and possibly a second term in office by giving in to the clamor for war with France. But he resolutely followed his peace policy, standing almost alone, enduring much vituperation and criticsm. He led the country to a peaceful settlement.

Looking back, we can see that if America had declared war on France, we might never have been able to purchase the Louisiana Territory, one of the most important events in our country's history. Today, America might have been divided into several different countries, rather than one nation. In 1815 ADams wrote, "I will defend my mission to France as long as I have an eye to direct my hand, or a finger to hold my pen. They were the most disinterested and meritorious actions of my life. I reflect upon them with so much satisfaction, that I desire no other inscription over my tombstone than:"Here lies John Adams, who took upon himself the responsibility of peace with France."

Green Grow the Rushes, O

Robert Burns (born 1759) was one of the western world's great song writers. His lyrics capture the exalted mood of the revolutionary era: its love of independence, its hatred of bondage, its search for freedom and equality.

'Green Grow the Rushes O' is among the best that Burns wrote. He set the lyric to a traditional melody.

C Am C
There's naught but care on ev - ery hand, In
Dm
ev - ery hour that pas - ses, O: What
F C
sig - ni - fies the life of man, And
Dm Am
'twere not for the las - ses, O?
REFRAIN
C
Green grow the rush - es, O,
Dm
Green grow the rush - es, O, The
F C
sweet - est hours that e'er are spent, Are
Dm Am
spent a - mong the las - ses, O.

There's naught but care on every hand,
In every hour that passes, O:
What signifies the life of man,
And 'twere not for the lasses, O.

Green grow the rushes, O,
Green grow the rushes, O,
The sweetest hours that e'er are spent,
Are spent among the lasses.

The worldly race may riches chase,
And riches still may fly them, O;
And though at last they catch them fast,
Their hearts may ne'er enjoy them, O.
Refrain

Give me a quiet hour at even,
My arms about my dearie, O;
And worldly cares and worldly men,
May all go topsyturvy, O.
Refrain

For you so prim you sneer at this,
You're naught but senseless asses, O;
The wisest man the world e'er saw,
He dearly loved the lasses, O.
Refrain

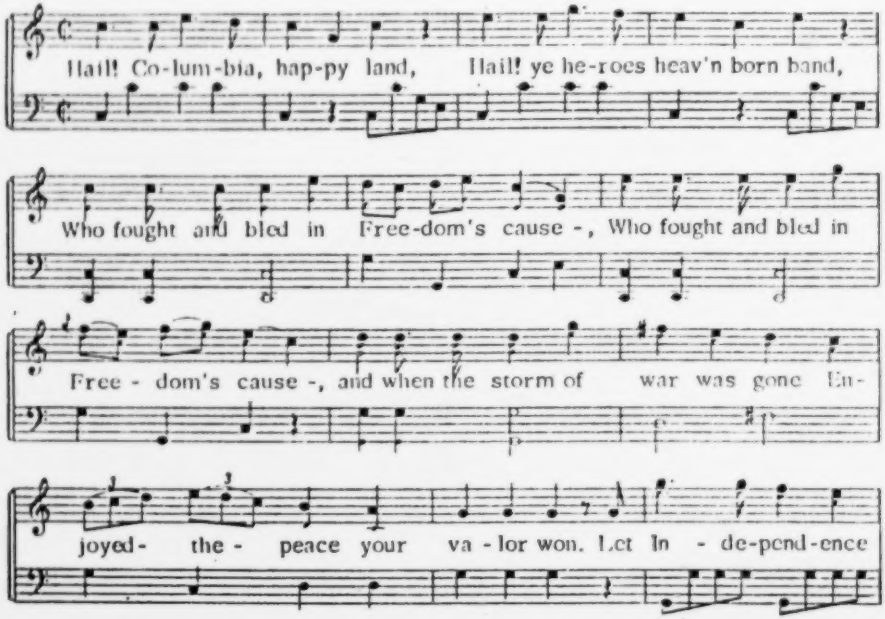
Old Nature swears the lovely dears
Her noblest works she classes, O;
Her prentice hand she tried on man—
And then she made the lasses, O.
Refrain

Hail Columbia -1798

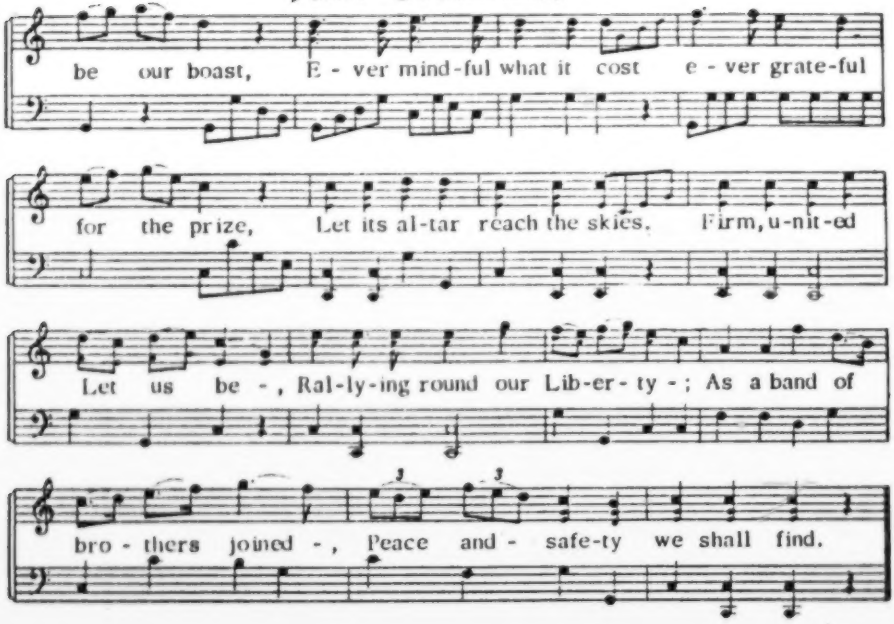
THE song HAIL COLUMBIA grew out of the critical post-war years, when the new American nation was nearly torn apart by a war between France and England, following the French Revolution. Opinion was bitterly divided as to which of the warring nations deserved America's support. Washington had urged a policy of neutrality.

The stated aim of Joseph Hopkinson, author of the verses, was "... to get up an American spirit which should be independent of... both belligerents, and look and feel exclusively for our honor and rights. No allusion is made to France or England. ...the song found favor with both parties, for both parties were American." [1] The verses are set to the tune of THE PRESIDENT'S MARCH, a composition by the German-American musician, Philip Phile. The complete song was first performed at a benefit concert in 1798.*

On an April night, 1798, Abigal Adams attended the Philadelphia theater, incognito "on the evening of Hail Columbia's first performance "to see for myself the Effect. The House was very full" crowded with the most respectable people in the city" she wrote her sister. The orchestra swung into the President's March and a young actor sung the words by Hopkinson. "At every chorus, the most unbounded applause ensued," wrote Abigal. "In short it was enough to (have) stun'd one." Six times the new song was sung, "and the last time, the whole Audience broke forth in the chorus whilst the thunder of their Hands was incessant, and the close they arose, gave 3 Huzzas, that you might have heard a mile - My head," the first lady concluded, "aches in consequence of it."


Hail! Co-lum-bia, hap-py land, Hail! ye he-roes heav'n born band,
Who fought and bled in Free-dom's cause -, Who fought and bled in
Free - dom's cause -, and when the storm of war was gone En-
joyed - the - peace your va - lor won. Let In - de-pend-ence

Hail Columbia


be our boast, E - ver mind-ful what it cost e - ver grate-ful
for the prize, Let its al-tar reach the skies. Firm, u-nit-ed
Let us be -, Ral-ly-ing round our Lib-er- ty -; As a band of
bro - thers joined -, Peace and - safe-ty we shall find.

HAIL! Columbia happy land,
Hail! Ye heroes heaven born band.
Who fought and bled in freedom's cause
And when the storm of war was gone
Enjoyed the peace your valor won.
Let Independence be our boast
Ever mindful what it cost
Ever grateful for the prize
Let its altar reach the skies.
Firm, united let us be
Rallying round our Liberty
As a band of brothers joined
Peace and safety we shall find.

Immortal Patriots, rise once more
Defend your rights, defend your shore,
Let no rude foe with impious hand
Invade the shrine where sacred lies
The toil and blood, the well-earned prize.
While offering peace sincere and just
In heaven we place a manly trust
That truth and justice will prevail
And every scheme of bondage fail
Firm, united, &c.

Sound, sound the trump of fame,
Let Washington's great name
Ring through the world with loud applause
Let every clime to Freedom dear
Listen with a joy ful ear
With equal skill, with godlike power
He governs in the fearful hour
Of horrid war, or guides with ease
The happier times of honest peace.
Firm, united, &c.

Behold the Chief who now commands
Once more to serve his Country stands;
The rock on which the storm will beat,
But armed in virtue firm and true
His hopes are fixed on heaven and you.
When hope was sinking in dismay
When glooms obscured Columbia's day
His steady mind from changes free
Resolved on Death or Liberty.
Firm, united, &c.

*Music and commentary are reproduced from Carolyn Rabson, Songbook of the American Revolution (1974.

24

Patriotic Exultation on Lyon's Release

The French Revolution broke out in 1789, the same year that the Federalists won power and began to organize their first administration. Events moved swiftly. The monarchy was overthrown in 1793, and Louis XVI executed. Soon not only aristocrats but moderate republicans, found themselves facing the guillotine.

The Federalists began to view France with hatred and dread. What would happen if this contagion took hold over here? Might the American rulers -- federalist landowners, slaveholders, merchants -- also be swept away? By 1797 they were moving toward alliance with Britain and war with France. They passed laws to silence the opposition. Most dangerous of these was the Sedition Act. Speaking or writing against the government became a federal crime. The law was a violation of the First Amendment.

Matthew Lyon, a Vermont congressman, was one of the first victims. His 'crime' was to write that John Adams liked 'pomp, parade, and selfish avarice.' Tried and found guilty, Lyon was sentenced to four months in jail, and a fine of $1,000. A movement in his defense arose. Reelected to Congress while he he sat in jail, he was honored by a big celebration on his release. A song composed and sung for the occasion, is given here. It was set to the tune of 'Black Sloven,' an old ballad.

Ye peas-ants who live by the sweat of the brow, who
lop the rude for-ests and fol-low the plough, Ta-le-
a ta-le- o, U- nite in the cho- rus, with
mu- sic and glee, To hal low the strains of the
hap- py and free, Ta-le- o, ta- le- o, ta- le-
o, ta-le o, ta-le o, ta- le o, ta-le- o

Patriotic Exultation on Lyon's Release 25

Ye peasants who live by the sweat of your brow, -1799
Who lop the rude forests and follow the plough,
Taleo, taleo, (chorus)
Unite in the chorus with music and glee,
To hallow the strains of the happy and free,
Taleo, taleo, taleo, (chorus)
Taleo, taleo, taleo, taleo.

Fair FREEDOM benignantly greets us today,
Then let us adore her, and woo her to stay,
(chorus)
And pray for the millions who are bleeding to gain
The sunshine of FREEDOM, and break off their chain.
(chorus)

The freedom of speech to discuss and debate,
On the deeds of our servants who govern the state,
(chorus)
We'll never resign to the stickler for power,
Though courtiers and sycophants frown and look sour.
(chorus)

While taxes are equal, be ready to pay,
But guard with due caution each venal essay,
(chorus)
To wring from your coffers the fruits of your care,
And bring you to poverty, woe, and despair. (chorus)

Then freedom shall reign and run even with time,
Inviting her worthies to his happy clime,
(chorus)
Till the spheres shall run down and the system decay,
And man be translated to regions of day. (chorus)

The XYZ mania gave the Federalists an opportunity to strike a blow at the Republicans. Feelings ran high on each side. The Federalists feared that the sympathy of the Jeffersonians for France indicated a desire to plunge the United States into confusion, institute the Terror, destroy government, uproot religion and seize private property. To the Republicans their opponents were aristocrats, Tories, Monocrats; to the Federalists their political enemies were democrats, disorganizers, Jacobins or the French party.

This tendency to identify the Republicans with the French set the stage for Congressional action not only against the external foe, but what the Federalists chose to call the "Internal foe." They equated opposition to the government policy with sedition and near treason. That a Republican might have been pro-French, anti-British and still a good American was inconceivable to many Federalists.

The Boston Centinel stated that "Whatever American is a friend of the present Administration of the American government is undoubtedly a true Patriot...Whatever American opposes the Administration is an Anachist, a Jacobin and a Traitor." The Columbian Centinel, October 5, 1798, wrote "It is patriotism to write in favor of our government, it is sedition to write against it."

Adams was attacked. His most virulent opponent was Benjamin Franklin Bache, the grandson of Benjamin Franklin and the editor of the

26 Patriotic Exultation on Lyon's Release

Philadelphia Aurora. Abigal wrote in a letter to a friend, "In short we are now wonderfully popular except with Bache & Co who in his paper calls the President old, querulous, Bald, blind, crippled, Toothless Adams."

A Federalist toast to President Adams on the Fourth of July, 1798: "President Adams. May he, like Samson, slay thousands of Frenchmen with the jawbone of Jefferson."

The main attack on the Republican newspapers was timed to be most effective against them when the presidential election between Adams and Jefferson approached, so that these newspapers could be silenced during the campaign.

From June 18th through July 14th, 1798, Congress passed the Alien and Sedition Acts, actually four bills. The Naturalization Act required aliens to reside in the U.S. for fourteen years instead of five before becoming a citizen. Among others, it was aimed at the rebellious Irishmen pouring into this country to escape British persecution. They almost invariably voted Republican. Federalist Senator Uriah Tracy of Connecticut, said that in journeying through Pennsylvania he had seen "Very many Irishmen and with very few exceptions they are United Irishmen, Free Masons, and the most God-provoking Democrats on this side of Hell."

The second was the Act Concerning Aliens. This empowered the President to deport "Such aliens as he shall judge dangerous to the peace and safety of the United States or shall have reasonable grounds to suspect are concerned in any treasonable or secret machinations against the government itself."

Third was the Alien Enemies Act. In case of war or threatened invarion, the President could seize or remove all resident aliens who were citizens of the enemy nation. Although the enemy was not named, everyone knew it was France. Representative Harrison Gray Otis, the Massachusetts Federalist and chief sponsor of this bill, demanded action to "Take up that crowd of spies and inflamatory agents which overspread the country like the locusts of Egypt" and "to strike these people with terror."

Fourth came the Sedition Act. Limited in duration to March 3, 1801, it imposed fines and prison upon persons "Conspiring" to oppose or impede the government; for "insurrections, riots or unlawful combinations" of, and for "False, scandalous and malicious" writings against the government, Congress or the President with intent to bring them into contempt, or to "Excite the hatred of the good people" against them; to "Resist, oppose or defeat" any law; or to aid "any hostile designs of any foreign nation against the United States, their people or government."

Almost any criticism of the government could be called "False, scandalous or malicious" or intended to bring officials into contempt.

The Sedition Act was used to jail a variety of citizens who dared to criticize Adam's administration. The Alien Acts, while never enforced, hung over the heads of alien visitors and caused many of them to leave the country, effectively stifling opposition and free speech. During this period about 25 people were arrested, 15 or more were indicted, 11 tried and 10 found guilty. Besides Lyons others were:

Thomas Cooper of Philadelphia, imprisoned for 6 months and fined $400 for a publication critical of Adams for delivering up an American citizen to the British navy for court martial.

David Brown was sentenced to 18 months and fined $450 for erecting a "liberty pole" at Dedham, Massachusetts, with a sign, "No stamp act, no sedition and no alien acts, no land tax. Downfall to the tyrants of America; peace and retirement to the President: long live the Vice President and the minority."

Luther Baldwin of New Jersey was arrested in a tavern. Adams was visiting Newark and in his honor cannon were discharged. One of the tavern's patrons observed that the cannon were firing after the President had passed, observing to Baldwin, "here goes the President and they are firing at his a--." Luther, a little merry, replied that "he did not care if they fired through his a--." He was fined $150 for making a seditious remark. As reported by the Newark Centinel and reprinted in the Aurora, October 12, 1798.

When Jefferson was elected, the Alien and Sedition Acts were repealed or allowed to lapse.

In these days when we study our history, we sometimes forget that such hallowed persons as Adams, Washington, Jefferson and others were not saints but flesh and blood people.They were human beings with strengths and weaknesses, swayed by the issues of their days, just as we are by ours. They were treated as ordinary mortals by their contemporaries. Respect for their high office and their contributions to our country, did not stop them from being bitterly attacked in the press, state legislatures and Congress.

The crucial test of the Constitution and the Bill of Rights is that the more dangerous the times, the more imperative the need for free discussion to arrive at sensible solutions. For truth is found not by relying on the will of one person or one viewpoint, but by experiencing conflict, the voicing and discussion of many opposing ideas. This is the essence of freedom of speech and press.

The Alien and Sedition Acts stand as a remarkable monument to the anti-Federalists who pointed out during the debates on the adoption of the Constitution, that there had to be a Bill of Rights that would protect the people against their government. For without such a written bill to restrain the government, we have no freedom. Even good men can be corrupted by power.

These far-seeing people, led by Jefferson, Livingston and Mason, knew that a document like the Constitution, put power into the hands of people and it could be abused. It is inevitable and symbolic of our history that this battle has to be fought again and again: the Civil War, the Red scare of World War I, the anti-labor witch hunts of the early 1900's against the Wobblies and the IWW, the internment of the Japanese-Americans during World War II, the McCarthy era, and in recent times, the Vietnam War period -- all give us clear evidence that we must have strong safeguards against hysteria and repressive laws.

Less than ten years after the Constitution had been ratified, Congress passed legislation which had the outward goal of preserving the safety of the Republic. To preserve our state and save our liberties, we must restrict our liberties during a period of crisis - so said the majority. Always it seems that legislators judge each crisis of their time to be more pressing, more urgent and potentially more catastrophic than the last affair. Americans have to be continually on their guard to maintain their freedoms and to struggle for the preservation and commitment to the Bill of Rights.

28

Federalist and Republican Parodies -1800

In the fierce partisanship in the election of 1800 between the Federalists and the Republican Democrats, as they were now called, we find the following songs. They give us a fine example of the way adversaries used the same wellknown tune to express their message and to do battle with each other.

They also show the importance of the weekly newspapers, which along with leaflets, called broadsides, brought the voters of the new nation these campaign messages and information about the conflicting political parties' viewpoints.

"By the summer of 1800, the first full-fledged bipartisan battle for the presidency was in full swing and gaining momentum. Because electioneering by presidential candidates was considered unseemly, the bitter contest was waged largely through the press, where innumberable songs, consisting chiefly of name-calling and defamatory misrepresentation, faithfully reflected party propaganda.

"The Republicans referred to Admas - who shared the Federalist ticket with Charles Cotesworth Pinckney - as a monarchist, an autocrat, a Tory, a tool of Britain, and a tyrant; and his administration was habitually referred to as a reign of terror. The Federalists, on the other hand, branded Jefferson - whose running mate was Aaron Burr - an atheist, an anarchist, a Jacobin, a tool of France, and a bloodthirsty revolutionary, who would destroy the nation.

"The opposing ideologies were embodied in microcosm in a pair of songs, set to the nonpartisan tune of "Yankee Doodle," that complemented each other as precisely as a pair of Siamese twins. The Federalist version appeared in the Gazette of the United States and Philadelphia Daily Advertiser (May 28, 1800); the Republican reply in the Centinel of Freedom (July 15, 1800).

Vera Brodsky Lawrence, Music for Patriots, Politicians and Presidents, p. 162

Thomas Jefferson

Federalist and Republican Parodies

John Adams

Federalists! be on your guard,
Look sharp to what is doing:
Your foes you see are working hard
To bring about your ruin.
Yankee-Doodle, &c.

There's not a man among you all
But what sincerely glories,
To help effect the destin'd fall
Of *Democrats* and Tories.
Yankee-Doodle, &c.

Then rally strong, and you'll defeat,
Their schemes of wicked action,
And trample down beneath your feet
The *Jeffersonian* faction.
Yankee-Doodle, &c.

Be staunch and true on freedom's side,
And keep a firm connexion;
Let not the *Democrats* divide
Your votes, at next election.
Yankee-Doodle, &c.

Republicans, be on your guard;
Look sharp to what is doing;
The *Feds* you see are working hard
To bring about your ruin
Yankee Doodle, here's a cup,
Take a little Brandy.
Twill serve to keep your spirits up
Drinking is the dandy.

There's not a man among us all,
But tells his vaunting story,
Of JOHNNY QUINCY's destin'd fall—
That cursed British tory.
Yankee Doodle, push the glass,
Send about the brandy,
He that flinches is an ass.
JEFFERSON's the DANDY.

Then rally strong, and you'll defeat
Their schemes of wicked action;
And trample underneath your feet,
The Royal British faction.
Yankee Doodle turn 'em out,
Places are the dandy,
What the Devil are you about
Send us round the Brandy.

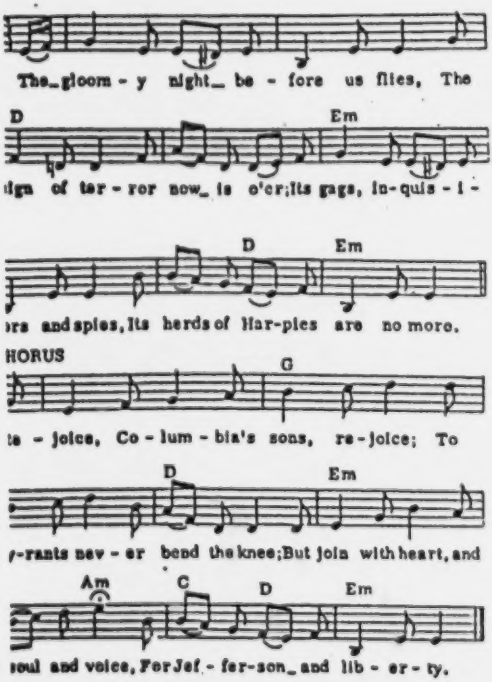
Be staunch and firm on freedom's side,
And keep a close connection;
Let no Aristocrats divide
Your votes at next election.
Yankee Doodle, keep it up,
Push about the Brandy,
Johnny Quincy's out of luck,
Jefferson's the dandy.

The cry for war has no release,
But hot and hotter waxes;
Then vote him in, he'll give us peace
And pay off all our taxes.
Yankee Doodle *Jefferdoo*,
Son—y, doodle dandy,
Son—y, doodle, *Jeffer* do
Sink the price of Brandy.

Jefferson and Liberty -1800

The Federalist Party, of which George Washington was titular head, made important contributions to American life in the years following the Revolution. The Federalists drew up the 1787 Constitution, secured its ratification, and organized the machinery of the first administration under the new national govegnment. But after 1790, when they enjoyed control of the Presidency and of Congress, they followed policies that soon made them unpopular; by 1798 the tide was runnning strong against them. In that year they brought the country to the brink of war with France, America's traditional ally; and they passed the Sedition Act designed to muzzle the press and to silence the opposition in the event of conflict. This Act was clearly unconstitutional and a brazen flouting of the Bill of Rights which Americans had struggled so hard to win.

'Jefferson and Liberty' is a campaign song written for the election of 1800. It shows elation at the impending end of Federalist rule - with its 'gags, inquisitors, and spies,' and celebrates the simple virtues of Jeffersonian philosophy. The vision of America as a free, democratic Republic is set to an Irish jig tune with a sweep all of its own.


The_gloom - y night_ be - fore us flies, The
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D
Em
ors and spies,Its herds of Har-pies are no more.
CHORUS
G
te - joice, Co - lum - bia's sons, re - joice; To
D
Em
y-rants nev - er bend the knee;But join with heart, and
Am
C
D
Em
soul and voice, For Jef - fer-son_ and lib - er - ty.

The gloomy night before us flies,
The reign of terror now is o'er;
Its gags, inquisitors, and spies,
Its herds of harpies are no more.

Ch. Rejoice, Columbia's sons, rejoice
To tyrants never bend the knee;
But join with heart and soul and voice,
For Jefferson and Liberty.

No lordling here with gorging jaws
Shall wring from industry the food,
Nor fiery bigot's holy laws
Lay waste our fields and streets in blood!
Chorus

Here strangers from a thousand shores
Compelled by tyranny to roam,
Shall find, amidst abundant stores
A nobler and a happier home.
Chorus

Here Art shall lift her laurel'd head,
Wealth, Industry, and Peace divine;
And where dark, pathless forests spread,
Rich fields and lofty cities shine.
Chorus

Two Sisters

In this issue we have reproduced some of the songs that were being composed during the first part of the Early Republican era, and that mirrored the political and human concerns of that time. It would be wrong to leave readers with the impression that this new singing displaced songs of an earlier period, for the contrary is true. Traditional songs continued to be sung and enjoyed side by side with the contemporary ones. This is yet another example of the continuing folk process. People use their musical heritage in order to enjoy it, to draw inspiration from it, and as a model for new compositions. The legacy that is left to us is evidence about the past and artistic creation rolled into one.

The Two Sisters, the last of the songs that we reproduce in this issue, is given here as an example of an 'undisplaced song.' It is a variant of a classic traditional ballad that colonists brought over with them from the British Isles. Under the title 'Binorie' versions have been collected in England, Scotland, Ireland and Wales; the song is undoubtedly of Norse origin, which means that it has been in oral tradition for untold centuries.

By the late eighteenth century The Two Sisters had become popular in the North American colonies, and in particular in Virginia, North Carolina, and Kentucky. The exquisite refrain "the bows they bend to me" lends the song, writes Arthur Kyle Davis, Jr., 'a moving and simple lyrical quality.' The extraordinary artistry of these words lies in their double meaning, which conveys not only the joy of life but the grimness of death. In the end the bows do not bend because the wind drives them, or because, symbolically, they honor a woman at the height of youth and power; they bend under the weight of corpses.

Like most tragic stories The Two Sisters lends itself to parody, and may easily enough be converted into a humorous antithesis. Harold Thompson reported in the late 1930's that the song was often played on the radio in upstate New York with endless amusing variations, like

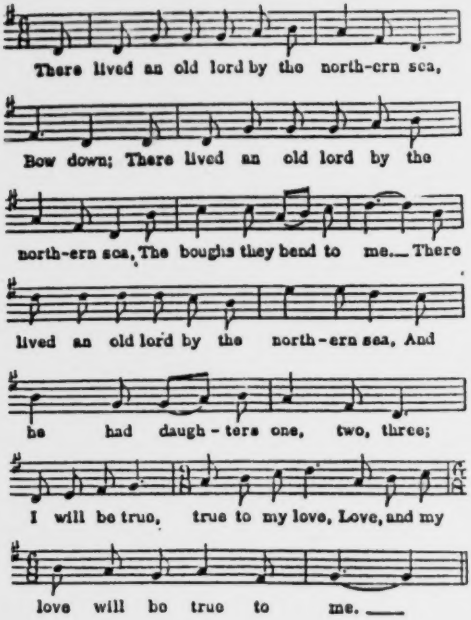
He gave to the oldest a golden ring,
And he gave to the youngest - most everything.

or One night as they walked by the river's brim
The oldest shoved the youngest in.

or The miller with his hook and line
He caught her by the crinoline.

Traditional versions of the song became popular again after World War II. This underlines the point that the great old songs continue to be sung in one form or another century after century; and provide the bedrock of a legacy that is always being added to by the contributions of each new generation that arrives upon the scene as the years pass.

32 Two Sisters


There lived an old lord by the north-ern sea,
Bow down; There lived an old lord by the
north-ern sea, The boughs they bend to me. There
lived an old lord by the north-ern sea, And
he had daugh-ters one, two, three;
I will be true, true to my love, Love, and my
love will be true to me.

2/ A young man came a-courting there,
Bow down;
A young man came a-courting there,
The boughs they bend to me;
A young man came a-courting there,
He found the youngest very fair;
I will be true, true to my love,
Love, and my love will be true to me.

3/ He gave this girl a beaver hat,
Bow down;
He gave this girl a beaver hat,
The boughs they bend to me;
He gave this girl a beaver hat,
The eldest she thought ill of that,
I will be true, true to my love,
Love, and my love will be true to me.

4/ He gave the youngest a gay gold ring,
Bow down;
He gave the youngest a gay gold ring,
The boughs they bend to me;
He gave the youngest a gay gold ring,
But to the eldest not a thing,
I will be true, true to my love,
Love, and my love will be true to me.

5/ "Sister, oh sister, let us walk out."
Bow down,
"Sister, oh sister, let us walk out,"
The boughs they bend to me,
"Sister, oh sister, let us walk out
To see the ships go sailing about,"
I will be true, true to my love,
Love, and my love will be true to me.

6/ As they went a-walking at the sea's brim,
Bow down;
As they went a-walking at the sea's brim
The boughs they bend to me,
As they went-a-awalking at the sea's brim
The eldest shoved the youngest in,
I will be true, true to my love,
Love and my love will be true to me.

7/ "Sister, oh sister, lend me your hand,"
Bow down,
"Sister, oh sister, lend me your hand,"
The boughs they bend to me,
"Sister, oh sister, lend me your hand,
And you shall have my house and land,"
I will be true, true to my love,
Love, and my love will be true to me.

8) "I'll give you neither hand nor glove
But I will have my own true love"

9) Down she sank and away she swam
Until she came to the old mill dam

10) The miller came out with his fish hook
And he fished that fair maid out of the brook

11) He robbed her of her gay, gold ring,
And into the brook he pushed her again

12) The miller was hanged at his own mill gate,
The elder sister, she shared his fate

Follow-up Ideas for Your Students

1) God Save Great Washington - Have your class read biographies(by different authors). Try to find as many quotes as possible from citizens of those days describing and praising Washington. Also great events of his life. Put together an illustrated or 3-dimensional collage showing why Washington was so honored and revered.

2) On an outline map of the United States locate and label the 13 original states and the additional states that had joined the Union by Adams and Jefferson's presidencies. Locate and label the birthplaces and homes of WAshington, Adams, Jefferson and Hamilton and Lyons. Trace the routes of the first 3 Presidents as they traveled to take up their office in the various capitols.

3) Read and research about Adam's 3 commissioners who went to Paris to negotiate with Talleyrand. Have a discussion or debate on their viewpoints and opinions. Which policy would you have followed if you had been one of the three?

4) Pretend you are an American living in Paris. Write home to your family a letter about the arrival of the three Americans, their reception in Paris and your own feelings about the mission and how it was going.

5) Make up your own parody set to Yankee Doodle about our two political parties and the coming presidential elections of 1988.

6) Desponding Negro - Do a cartoon strip,6 to 8 frames, to tell story of from slave to free man in the streets of London-from his African homeland to a blind beggar.

7) Write a brief paper on the slave trade taking this song as the lead paragraph. Could be a project for several people; 1 or 2 to write and research; 1 or 2 to give class report. Or present it as a story on the six o'clock news on television.

8) Try to find other incidents about slavery as vivid as this one to make your story real. Sources: Daniel Mannix, Black Cargoes- A History of African Slave Trade.

9) Mathew Lyons. What can you find out about him? Prepare a report or short paper or talk to confirm or elaborate upon the information in the song sheet. Sources: Dictionary of American Biography; Marion Starkey, Lace Cuffs and Leather Aprons· James Morton Smith, Freedom's Fetters: The Alien and Sedition Laws and American Civil Liberties.

10) Rights of Women and Green Grow the Rushes O. Compare these two songs and have a discussion. What is the message in each song? How does the first song help us understand the second? First song records reality of women's enslavement. 2nd song summons people to struggle against it. What is Burns really saying?

11) Two Sisters is a tale of jealousy leading to murder. Is it hard to believe this story? Why would peple want to sing about it?How does singin it today bring us closer to the people of the early Republic?Why was th miller hung along with the older sister?For stealing the fold ring or forsome other crime?

12) Election of 1800. Can this song be called a celebration of the Bill of Rights? And if so, why?

(continued on page 35)

34 Correspondence from Our Readers

Yoshiteru Takenaka 2-14 Minowa 1-Chome Toyonaka, Osaka 560 Japan

On March 12,1987 we received a $20 postal money order from Yoshiteru at the above address and a request to "please send me FITC for a year or more and back issues." We mailed out all of the first six years with a thank you letter. On April 28th we received another postal note and on July 10th another money order and to please send all 54 free materials. I then wrote back to him that before we sent any more materials to him, while we appreciated his interest and support, we would like to know something about him, how he had heard of us and how he was using the newsletters. Yesterday we got his reply in the following letter. We thought you would be interested in our first subscriber from Japan.

Thank you for your letters and for a great many valuable materials for study. It is good and helpful for me to know you. Now I am going to tell you about myself and the reasons why I know about you.

I became a teacher of junior high in 1948. In those days I liked some songs of Stephen C. Foster's, Robert Burns and a few spirituals as one of my tastes. Years later, I read "Peekskill:USA" by Howard Fast, "Death House Letters" by Ethel and Julius Rosenberg, "Here I Stand" by Paul Robeson and so on, all translated into Japanese.Then somehow I did not feel like singing any songs of Foster's I knew.

It was in 1963 that I read news of Washington March, the largest Civil Rights demonstration in a Japanese newspaper and listened to some lines of the song, We Shall Overcome over the radio. I was so deeply moved that I made up my mind to study such a song as We Shall Overcome. I thought 'there must be many songs of the people, by the people and for the people.'

Fortunately I earned a chance to get a copy of Sing Out here in Osaka. After that I sometimes ordered songbooks and records from America directly. I have ordered some books from Legacy Books several times before.Early this year I was sent a copy of Legacy Books/Exhibits for the American Folklore Society in which I found Folksong In The Classroom printed. This is why I know about you.

Though I retired in 1984, I have relations with many teachers, singer-song-writers and activists who love peace and American folksongs. They often ask me to send them various materials about American folk music.

In Japan there are a mountain of catchpenny books about America, but there are very few books which I want to read. So I eagerly desire good songbooks, storybooks, history books, etc..

I am now working on history of Osaka Teachers Union and of teachers' movement, 1945 to the present.

"""""""""""""""""""""""""

Some of the songs Yoshiteru uses are:

The Colonial Period
Greensleeves Barbara Allen
Hoe Carpenter Black Is The Color
The American Revolution & War of 1812
The Liberty Song Yankee Doodle
Revolutionary Tea
1790-1859
Go Tell Aunt Rhody Foggy, Foggy Dew
Skip To My Lou Hush Little Baby
Shenandoah Erie Canal
Civil War to 1900
John Brown's Body Deep River
No More Auction Block Tom Dooley
Farmer Is The Man Jesse James
Eight Hour Day Red River Valley
20th Century
Preacher and the Slave Casey Jones
Joe Hill Solidarity Forever
Boll Weevil Midnight Special
Which Side Are You On Talking Union
Union Maid Roll On Columbia
This Land Is Your Land Pittsburg Town
Strangest Dream If I Had A Hammer
Where Have All the Flowers Gone

Book and Record Reviews

Freedom's Fetters: The Alien and Sedition Laws and American Civil Liberties by James Morton Smith Cornell University Press, 1956.

For teachers and high school students who want to know a great more detail about these laws and this period. Brilliantly written and containing many quotations from newspapers, letters and songs of the day which help bring this period to life in terms of real people and emotions. Available in many libraries and thirty years later, just as timely as when it was originally written.

Free Materials

New: 455 India: History, Music and Literature BY Frank Borgia

Frank Borgia, one of our subscribers, was a Fullbright Scholar in India. As part of his requirement he wrote a unit on teaching the culture of India. The excerpt of his study is a Bibliography/ Discography on the Music of India. 14 pages. It would be useful to teachers doing world studies or the Far East, who are teaching history, arts and/or music. Send in two 22¢ stamps to cover handling and mailing costs. Do not send an envelope.

Old: All of the previous 54 free materials are still available to our subscribers. Send two 22¢ stamps for each one or $13 for all 55. See issue #1, Volume VII, page 36 for information and a description of each free material.

A Peddler's Pack: The Story of New England Through Song and Ballad BY Jim Douglas

A Folkways Record containg 17 delightful songs from early New England history and the 18th and 19th centuries, including The Connecticut Peddler, The Old Man Who Lived In The Woods, Revolutionary Tea, Jennie Jenkins and others. Developed for the library and classroom, A Peddler's Pack is an excellent teaching tool for history, English and music teachers on all grade levels. Jim Douglas is a teacher himself andknows how to reach out to students.

Jim Douglas has also put out a book Contentment Or The Compleat Nutmeg-State Songster. A choice collection of songs from Connecticut. Again the songs run the gamut through the history of Connecticut and New England and each song has the music, words and useful background notes. To compliment the book, Jim has also put out a record that has ten songs from the book on it.

Both records and the book can be obtained from Jim Douglas 53 Whittemore Road Sturbridge, MA 01566. The Peddlar's Pack record is $9, the book, Contentment is $10.95 and the record is $8.98 and both book and record is $17.00.

We think you will enjoy his materials. Jim has been a longtime subscriber to the newsletter and we wish him well. He also presents workshops and programs in the schools.

Follow-up Ideas

13) IS free speech really free? What restrictions, if any, should be placed on citizens, aliens, and the press? What do you think the first ammendment means?

The Federal Period, 1786-1801
Volume VIII #1 Fall 1987
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Heavens-to-Betsy! Can you imagine even being without every issue of the newsletter. What a faux de pas, embarrassement, mistake, oversight. Zounds! Forsooth!! Almost too much to bear. Fortunately we can mail you any copy you're lacking so that you never have to face such a situation. You should see the situation in my basement,wow!

Folksong in the Classroom

A Network of Teachers of History, Literature, Music and the Humanities - A Newsletter

Volume VIII #2 Winter 1988

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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Don't Keep Us All To Yourself ---Share Us ---Torture Your Colleagues ---

Let Them Hear Us Sing --- We Love To Mix and Mingle

Correspondence from Our Readers

Marilee and Don Tussing
P.O. Box #7742 Moore, OK 73153

Both Don and Marilee are K-6 Music Teachers

We got copies of our 5th grade history books and made a 3 ring binder with dividers for each chapter. At each chapter, we have the volume and number of FITC that applies to that chapter. We simply ask the Social Studies teacher what chapter she is on and, Presto, we have an instant corelated lesson!

****

Jennifer Davidson 2823 Briarcliff
Ann ARbor, MI 48105

I teach music K-6 and present lots of workshops nationally. I'd love to share my "Roll On Columbia" slides, "Erie Canal" bulletin boards, etc., etc., with you sometime. Do you ever come to Michigan? You'd be welcome for Thanksgiving,(!) but I don't know if we could afford the postage!

(You'll have to go back to a previous issue to understand this-our wives mailing us out for the Holidays).

****

Gerry Roberts 18203 Mahogany Forest
Spring, Texas 77379

All of the research and little tidbits of story and fact about each song and unit help me in my classroom to create an intense interest in our musical heritage. I have taught public school music for nineteen years and your publication has helped so many times. Thank you for your wonderful work!

##########

THank you, Gerry.It's lovely to hear from our readers-with praise or suggestions or criticism. Write us--it's good for the post office and the country-keeps people busily employed and raises our morale.

Glenys Wignes 1457 South 23rd St.
Fargo, ND 58103

Help! Help! North Dakota is celebrating its Centennial in 1989. I will be forming an All-State Children's Chorus (ages 10-13 years) to tour the state singing heritage songs and performing singing games/play parties.

I have your Winter, 1986 edition, which is helpful, but want to ask if you may have additional materials that have relation to specifics of North Dakota, e.g., Bonanza Farms, Great Northern Roailroad, Northern Pacific Railroad, Missouri River, Red River of the North.

Not knowing how your materials are catalogued, or what your retrieval system is, let me mention the peoples of our state, in case that may be of use. Native American nations of North Dakota are the Sioux, Chippewa and the farming nations of the Arikara Hidatsa and Mandan. Settlers of North Dakota were Germans from Germany, Germans from Russia, Norwegians and some Swedes.

I will be interviewing numerous "old-timers" for songs/ games they recall from their childhood which, of course, would be 20th century. The thought crossed my mind that perhaps you just might have available a broader repertoire extending back into the 19th century. If so. I'd be happy to pay the costs of obtaining it.

Thanks for taking time from your busy schedule to consider my request.

##########

Does anyone have any materials, sources, names and addresses of individuals or organisations, songs, folklore, relatives, diaries, that might be helpful to Glenys? Please contact her directly if you do. TEachers helping teachers--that's what it's all about, right!

Daniel Carlson 2402 17th Ave. NW
Rochester, MN 55901

I teach the seriously emotionally disturbed high school students. About one-third of my students are court ordered and probably about one-third came out of hospital units. You might call them high risk students. I teach at a treatment center.

Before we get them most of them are of the heavy metal followers. But on our campus that is not allowed. If they want to learn how to play something I was their only choice and if they come to me their only choice is acoustic guitar.

This past summer I offered guitar instruction as part of our summer session. Already two of my students have obtained guitars of their own (one student forsook his electric and another started out on an acoustic.). Two other students are asking for acoustic guitars for Christmas. Several others still say they will either upgrade or obtain acoustic guitars.

I went out on a limb and let them use my own guitars. I had to roust them the first day for losing a few picks and threaten that we would resort to"institutional" picks made out of cardboard. But after that the kids responded well. We rented no instruments and students who had guitars on campus shared them with others. I really don't know of any incident when a guitar was damaged. One kid did drop one of my guitars and he was immediately transferred out of the class. After that a sharp stare was all they needed.

Heavens! We use music in stores to create a better buying atmosphere. We use it in cars to keep us company on long trips. We use music almost everywhere to enrich our lives.We use it because it is therapeutic. It should then come as no surprise that music has a positive effect on the emotionally disturbed. If you are concerned these are incorrigibles in everything they do, remember they want a little fun too. And when the alternative is making boxes out of Popsicle sticks they would much rather play guitar-acoustic guitar.

****

Thomas S. Kite 8237 Glenview Dr.
Houston, TX 77017

I'd like to continue my subscription and continue to enjoy the information. I have found many thought provoking ideas in your journal.

I sincerely appreciate your efforts on this publication as it is representative of a substantial amount of research. Keep it up!

****

Norv Blake 333 Gettysburg
Canton, IL 61520

Sorry I am just now getting around to renewing. I was teaching in Britain last year and so forgot to continue with your newsletter. I do look forward to your new editions. They are informative and very enjoyable to read. I did collect a good deal of English folk music and am looking forward to using it with my classes.

****

In The Works

AN ECOLOGY-ENVIRONMENTAL ISSUE

Are You Interested????

Can You & Will You Help On This Issue???

See Notice on Page ..74.....

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1801-1816: The Jefferson and Madison

In the first issue of Volume VIII of Folksong In The Classroom we dealt with songs of the Federalist Period -- the years spanned by the Federalist Administration under Washington and Adams between the years 1789 and 1800. In this issue we wish to give detailed attention to those sixteen years of the Early Republic during the Jefferson-Madison administrations, 1801-1816.

After 1800, the Federalist party as a viable political organization vanished from the pages of our history. This is not to say that Federalism did not continue to exert an immense influence upon the affairs of the Republic - it did. What we are saying is that the Federalist Party as a political form went out of existence. That Party had been too deeply tainted by its deeds and the odium which they engendered among the ordinary people, to be able to survive. Examples of their actions which brought down upon them popular wrath would be the suppression of the Whiskey Rebellion in 1794, the passage of the Alien and Sedition Laws, and the pursuit of a foreign policy which was perceived as favoring excessively the country's traditional enemy, Great Britain.

Memories of the bitter Federalist-Antifederalist rivalry of the dying years of the 18th century dogged the early years of Jefferson's administration. One of the most tragic of these was the murder of Alexander Hamilton in 1803. This was the fruit of the 1800 election campaign itself, in which the two Jeffersonian candidates, Jefferson and Aaron Burr, had received the same number of votes for President. The dispute was thrown into the House of Representatives for adjudication and resulted in a deadlock. This was ultimately resolved when Hamilton cast his influence in favor of Jefferson. Hamilton had no love for Jefferson who was his arch rival; but he loved Burr even less and considered him to be an unprincipled adventurer. Burr had his revenge in 1803 when he picked a quarrel with Hamilton, fought a duel with his enemy, and killed him.

The American Republic in 1801 was a poor and backward country. True it possessed a vast land but its resources were undeveloped. A tiny population of some five million people were scattered thinly over this vast domain. The central problem facing the United States, as George Washington had so clearly stated in his Farewell Address of 1796, was to avoid conflict with its neighbors and to concentrate its efforts upon the development of its own resources.

This task was immensely complicated by the realities of power politics at that time. Great Britain was still the mightiest power in the world with an empire stretching around the world. She was faced in the waning years of the 18th century with the reviving in a formidable form of the ancient rivalry with France. The French Revolution had collasped. Napoleon Bonaparte a military adventurer, now dominated the scene. He had vast imperial ambitions. From 1800 to his final downfall in 1815, Napoleon dominated the European scene and the world scene as well, as the two traditional rivals slugged it out for supremacy. This fact of incessant military and naval struggle was the dominating fact of the world. The Early American Republic was sucked inescapably into the vortex. Napoleon indeed, cast his great shadow over the lives of all Americans in these years; and it is not easy to understand the history of that time, unless we take this very much into account.

Administrations & The War of 1812

Jefferson's immediate problem centered upon American access to the port of New Orleans, and control of the Mississippi Valley. Both were threatened by 1801 because Napoleon, in pursuit of his aim of rebuilding the French Empire in Louisiana, had won transfer to himself of the Spanish claims to the area, including New Orleans. Jefferson's initiative in opening negotiations for the purchase of New Orleans was triggered by a desire at all costs to keep this crucial facility out of France's hands. Clearly if a major power won New Orleans as a basic, United States' national security would be immediately threatened. Spain was a third-rate Power, and control of the Mississippi Valley by Spain presented no military or economic threat. The situation with Napoleon was quite different, for he symbolized the resurrection of traditional French power in America but in an even more dangerous form.

The theme of big-Power rivalry then dominates these years. It finds its first dramatic expression in the crisis which faced Jefferson over Louisiana and French imperial ambitions in the Mississippi Valley It continues with the renewed outbreak of war between Britain and France in 1803, and the frantic efforts of the Administration, following George Washington's advice, to protect American neutrality, e.g.the Embargo Act. It comes to a climax in 1812 when Jefferson and Madison's efforts have ended in failure, and war with England breaks out.

The war itself was a tragedy, but its impact upon the country was complex, and, some would argue, in certain respects beneficial. It undoubtedly had great significance in stimulating certain vital aspects of United States economic development. The War, therefore, is important in our classes not merely from a military standpoint, but because it presents a watershed in the evolution of American society itself. The War is in one sense a decisive one, because with one minor exception, it puts an end to any serious penetration of United States territory by a major European imperial power. Henceforth until the end of the 19th century, the United States will develop its society unhampered by any interference from abroad. Washington's concept of a policy of peace will prevail.

The War of 1812 was an episode of great importance in the history of the Americannation. While its total impact cannot be explored here, we would mention certain crucial outcomes. The Battle of New Orleans was one of the decisive battles of the 19th century; the American victory denied this crucial base for the rebuilding of either French or British empires in the mid West.

The War also produced a stalemate between Britain and the United States in Canada. Both sides realized from bitter experience that neither was powerful enough to overcome the other and that therefore they must henceforth live in peace. In the third place, despite a tragic interlude of 20 years, WAshington's peace policy had triumphed. From now on Americans would be free of foreign interference, free to devote their full attention to their domestic affairs and the undisturbed development of their country.

Our songs touch upon the story of this period highlighting the Hamilton-Burr duel, the Louisiana Purchase and its exploration, Napoleon and some aspects of the War of 1812.

Acquisition of Louisiana

So in March 1801 Thomas Jefferson took up residence in the White House. The capital of the U.S. had been moved from Philadelphia to Washington just a few months before. Everything was still pretty rough and unfinished. Abigail Adams described the White House as it was in November 1800:

> The house is upon a grand and superb scale, requiring about thirty servants to attend and keep the apartments in proper order, and perform the ordinary business of the house and stables. ...We have not the least fence, yard, or other convenience, without, and the great unfinished audience-room I make a drying-room of, to hang up the clothes in...It is a beautiful spot, capable of every improvement, and the more I view it, the more I am delighted with it.

When Jefferson became third president of the United States he was 58 years old, described at that time as

> ...a tall man, with a very red freckled face, and gray neglected hair; his manners good natured, frank and rather friendly....He wore a blue coat, a thick gray-colored hairy waistcoat, with a red under-waistcoat lapped over it, green velveteen breeches with pearl buttons, yarn stockings, and slippers down at the heels.

In his first Inaugural Address, Jefferson commented upon the bitter differences of opinion and debate that had been expressed on both sides and called upon his countrymen to unite in common efforts for the common good:

> All, too , will bear in mind this sacred principle, that though the will of the majority is in all cases to prevail, that will to be rightful must be reasonable; that the minority possess their equal rights, which equal law must protect, and to violate would be oppression. Let us. then, fellow-citizens, unite with one heart and one mind. Let us restore to social intercourse that harmony and affection without which liberty and even life itself are but dreary things.
>
> ...Every difference of opinion is not a difference of principle. We have called by different names brethren of the same principle. We are all Republicans, we are all Federalists. If there be any among uswho would wish to dissolve this Union or to change its republican form, let them stand undisturbed as monuments of the safety with which error of opinion may be tolerated where reason is left free to combat it. I know, indeed, that some honest men fear that a republican government can not be strong, that this Government is not strong enough; but would the honest patriot, in the full tide of successful experiment, abandon a government which has so far kept us free and firm on the theoretic and visionary fear that this Government, the world's best hope, may by possibility want energy to preserve itself?I trust not...Sometimes it is said that man can not be trusted with the government of himself. Can he, then, be trusted

with the government of others? Or have we found angels in the forms of kings to govern him? Let history answer this question.

When Jefferson took office in 1801 he faced a crisis in the West. Napoleon had force Spain to give back the western part of the Louisiana Territory, which France had lost in 1763. It inclued all the land from the Mississippi River to the rocky Mountains and the port of New Orleans. Westerners could no longer float their produce down the Mississippi to New Orleans in order to ship it to the eastern states andto Europe. Do something!: they urged Jefferson.

Jefferson at once sent a special agent, James Monroe, to Paris to join the American ambassador there, Robert Livingston, to try to buy New Orleans from Napoleon. In april 1803, to the stupefaction of the American team, foreignminister Talleyrand, speaking for Napoleon, asked if the U.S. might beinterested in buying all of western Louisiana as well as New Orleans for $15 million.

Napoleon had decided that his first priority was to defeat his old enemy, Great Britain. He hoped that by selling Louisiana to the United States, he might frustrate Britain and win over America, and even get the new count ry to fight on France's side against their old enemy, England.

Napoleon had made up his mind with typical speed. One day in 1803 April, the Emperor was soaking in his tub and carrying on a meeting with his two brothers Lucien and Jospeh at the same time. In the middle of the discussion he cooly informed them he had decided to give up Louisiana. Lucien and Joseph were furious; there was a terriffic scene. Joseph warned his borther that he would oppose this surrender in public and Napoleon burst out laughing. "Laugh, laugh, laugh, then!" Joseph screamed, "all the same I shall do what I say."

Napoleon, suddenly angry, rose from the tub, A wave of warm soapy water hit Joseph and drenched him from head to toe. "The plan," yelled Napoleon, "conceived by me, negotiated by me, will be ratified and executed by me--by me alone, do you understand?" His fury spent , the Emperor retreated to the tub and submerged himself again, like a hippopotamus, up to the nostrils.

Allof this was too much for the bath attendant, who fell to the floor in a dead faint. The three brothers forgot their quarrel as they picked the poor man up and fanned him till he recovered his senses.Livingston and Monroe signed the treaty on April 30, 1803 and Jefferson learned of thedeal a few weeks later. He signed an agreement which doubled the size of the United States by a single stroke of the pen.

Exactly how big was the area of Western Louisiana? Nobody knew exactly--it was a stretch of territory over 1,000,000 square miles in extent, lying between the Mississippi and the Rockies. Following Jefferson's orders, two army officers, Meriweather Lewis and William Clark, set out to explore the territory and find a route to the Pacific. The expedition left St. Louis in the spring of 1804, followed the valley of the Missouri, crossed the Rockies, descended the Columbia Valley in the far northwest and returned to St. Louis in Spetember 1806.

The venture had taken 2½ years. Today you could make the trip by bus easily in five days.

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Acquisition of Louisiana

The peaceable acquisition of Louisiana was festively celebrated in official Washington, and a "great national festival to be held throughout the union" was promoted by William Duane, the editor of the *Aurora*, and kindred Republican editors. Despite the deprecations of the Federalist press, many local celebrations were joyously observed. In Philadelphia, the *Aurora* (May 14, 1804) reported, the festivities were held "in a manner which must have communicated to every lover of American happiness and prosperity, feelings and emotions the most impressive." In addition a special song was written, which Duane, in his capacity of book-seller, advertised in his *Aurora* (May 9 and 10) as: "Just published. A National Song. (Set to animated music) entitled 'The Acquisition of Louisiana' . . . written by Michael Fortune for the purpose of expressing a nation's joy ON THIS GREAT AND GLORIOUS EVENT." The advertisement wound up in a blend of partisan editorializing and salesmanship: "Which reflects high honor on our patriotic chief and the present administration; and for sale by Messrs. M. Carey and Wm. Duane, Market Street (and other places). . . ."

1) Tho' Tyrants may boast of their pow'r and dominion,
Their greatness exists in a Courtier's opinion,
Tho' Sycophants gaze on the splendor of Crowns,
And pay adoration to Despots on thrones,
We admire the calm sage , who presides o'er a nation
Of Freemen (no boasting) each man in his station.
Chorus: Without arms, without dread,
Or a drop of blood shed
Great Jefferson adds to the wealth of a Nation.

2) The disdainful may foam and the malcontents rail,
At thy measures, O Chief, framed in wisdom & zeal.
Pro publico bono - so fam'd in old Story
For the welfare of all - or the Whig or the Tory!
We admire the calm sage, who presides o'er a Nation
Of Freemen(no titles) each Man in his Station.

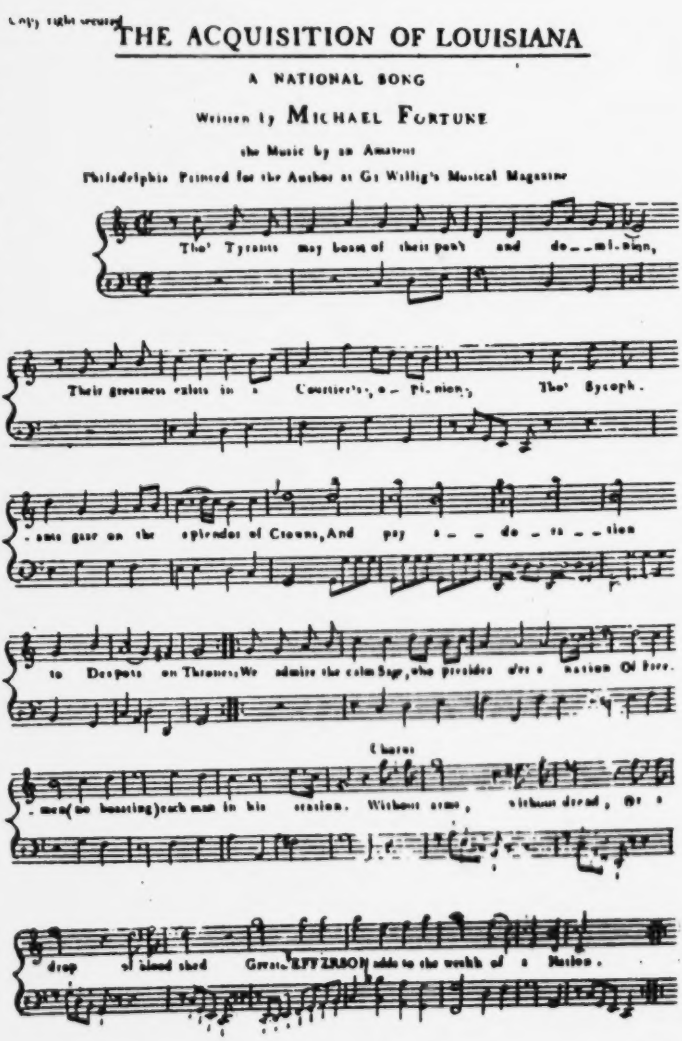
3) Tho the man of weak nerves may conceive it a danger,
To admit to thy shores, O Columbia the Stranger!
Who flies from proud Tyranny's uplifted rod,
To seek an Asylum - a safer abode.
We admire the calm Sage, who presides o'er a Nation
Of Freemen(a Bulwark) each Man in his Station.

4) Bright reason, clear sighted, discerns that a State
Can boast of her sinerws - assert She is great,
When a large Congregation of Citizens join,
(From the Globes various regions) at Freedom's wide shrine.
We admire the calm Sage, who presdies o'er a Nation
Of Freemen, united, each Man in his Station.

5) Let Fame sound her Clarion of praise thro' the land
'Tis the meed of desert - tis high Heaven's command,
And faction expiring, forget all its rage,
'Midst th' applause of a Nation conferred on her Sage.
We admire the wise Chief, who presides o'er a Nation
Of Freemen(a Rampart) each Man in his Station.

Music For Patriots, Politicians and Presidents by Vera Brodsky Lawrence, p.177

Early in 1803, while the grievous Hemings scandal was still raging, President Jefferson dispatched James Monroe to France to negotiate with Napoleon for the purchase of the vast Louisiana territory. By the end of April the treaty was signed, granting the United States, for the payment of approximately fifteen million dollars, "full right to and sovereignty over New Orleans and the whole of Louisiana. . . ." —an area which more than doubled the size of the United States. The changeover, attended by impressive ceremonial and a great deal of music, took place at New Orleans the following December. A detachment of American troops (some in Kentucky hunting dress!) marched to the American consul's house to receive an American flag, which, according to the New Orleans *Telegraphe* (December 21, 1803), was duly "wrapped around the waist of the officer of the detachment." The Americans next proceeded to the parade ground, where they were awaited by a company of French troops. The flag was "affixed to the haliards of the staff from which the French colors were flying . . . the French flag was lowered half way down the staff and the American hoisted till both flags met, in this state both remained for five minutes (the pause being the mark of reciprocal respect)—at length the French flag was entirely lowered, and the American hoisted to the top. During this truly interesting ceremony the American music played *Hail, Columbia*, accompanied by Huzzas." As the French withdrew, their "national flag folded around the waist of a French officer," they played "La Marseillaise."


Copy right secured
THE ACQUISITION OF LOUISIANA
A NATIONAL SONG
Written by MICHAEL FORTUNE
the Music by an Amateur
Philadelphia Printed for the Author at G. Willig's Musical Magazine
Tho' Tyrants may boast of their pow'r and de__mi.sion,
Their greatness exists in a Courtier's, o_ Pi.nion,; Tho' Syoph.
-ants gaze on the splendor of Crowns, And pay a_ _ do_ ra_ _tion
to Despots on Thrones, We admire the calm Sage, who presides o'er a nation Of free.
Chorus
-men(no boasting)each man in his station. Without arms, without dread, for a
drop of blood shed Great JEFFERSON adds to the wealth of a Nation.

Music for Patriots, Politcians and Presidents by Vera Brodsky Lawrence, 176

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On the Murder of Hamilton

Many people were happy about the purchase of Louisiana, but not the Federalists. Their influence was mainly in New England and the Middle Atlantic states. They now saw themselves as a small minority in a huge country packed with farmers where their votes would count for nothing. Some of them began to talk about setting up an independent confederation composed of New England and New York.

Aaron Burr went along with this. He became a candidate for the New York governorship in 1804, hoping that this would strengthen his position as the leader of a secessionist movement. But Hamilton, who hated Burr's intrigues and despised his ambitions, threw his influence against his rival, and Burr failed to be elected. This was the second time that Hamilton had blocked Burr's path. Burr wanted revenge, and challenged him to a duel.

The two men met at Weehawken in New Jersey, amid trees near the bank of the Hudson River. Ten paces were measured off; they took position facing each other. It was early morning on a bright July day, and the sound of birds filled the air. Hamilton had already decided not to fire his pistol, and he left a letter telling why. "My religious and moral principles," he wrote,

are strongly opposed to the practice of duelling, and it would ever give me pain to be obliged to shed the blood of a fellow creature in a private combat forbidden by the laws. . . . I am conscious of no ill will to Colonel Burr distinct from political opposition, which, as I trust, has proceeded from pure and upright motives.

A signal was given. Aaron Burr fired, Hamilton fell. His friends rowed him across the river to the little village of Greenwich that lay amid green fields on the island of Manhattan. He lingered in agony for two days and died, leaving a wife and seven children. Another child, a son, had been killed in a duel at Weehawken two years before his father.

As for Burr, he was indicted for murder. "Aaron Burr," said the jury of inquest that was summoned as soon as Hamilton died,

Vice President of the United States, not having the fear of God before his eyes, but being moved and seduced by instigation of the devil . . . with force and arms . . . did make an assault and . . . give unto him the said Alexander Hamilton . . . one mortal wound . . . .

Burr fled the state of New York to escape prosecution. He took refuge at the home of a wealthy cotton planter on St. Simons Island in Georgia.

On the Murder of Hamilton

Hamilton was accorded elaborate memorial honors, not only in New York, where the funeral ceremonies rivalled those for Washington, but elsewhere in the country as well. Great processions were held, flags were flown at half-mast, mourning was worn, and bells were tolled. The Federalist *New-York Evening Post*, which Hamilton had founded, ran a series of black-bordered memorial issues for a full month after his death. Later its editor William Coleman, a dedicated Hamilton man, at Mrs. Hamilton's request compiled a pamphlet, *Collection of the Facts and Documents Relative to the Death of A. Hamilton; with comments: Together with the Various orations, Sermons, and Eulogies that Have Been Published or Written on His Life & Character*. This imposingly titled document contained a song written in a Scots accent in deference to Hamilton's Scottish origins. It was addressed to the vice-president, who had departed from the local scene; he was under indictment for murder in New York and New Jersey.

A week before the duel, at a Fourth of July banquet in New York attended by both Hamilton and Burr, Hamilton is supposed to have jumped up on a table and sung a lively Scots ballad, "The Drum," as Burr looked reflectively on. The historian Roger Butterfield asserts (in The American Past*) that by then all the arrangements for the duel had been completed. This version of "The Drum" was included in* John Greenwood's Book.

ON THE MURDER OF HAMILTON.

A Scotch Ballad.

Tune—"Good night, and joy be wi' ye a'!"

Oh! wo betide ye, Aaron Burr!
May mickle curse upo' ye fa'!
Ye've kill'd as brave a gentleman
As e'er liv'd in America.

Wi' bloody mind ye ca'd him out,
Wi' practis'd e'e did on him draw,
And wi' deliberate, murderous aim,
Ye kill'd the flower o' America.

A nobler heart, an abler head,
Nor this, nor any nation saw;
He was the Country's hope and pride,
The darling of America.

Wha now, like him, wi' temper'd fire,
His country's "sword will strongly draw";
And, mid the furious onset, spare
The vanquish'd foes o' America?

Wha now, like him, wi' honest zeal,
Will argue in the Senate ha,'
And 'lighten wi' his genius' rays,
The interests of America?

Mild, mild was he, o' tenderest heart,
Kind and sincere without a flaw;
A loving husband, father, friend;
And oh! he lov'd America.

Torn by a murderer's desperate arm,
Frae midst his friends and family a,'
He's gone—the first of men is gone—
The Glory of America!

Where'er ye go, O' Aaron Burr!
The worm of conscience ay will gnaw;
Your haunted fancy ay will paint
Your bloody deed in America.

But though ye flee o'er land and sea,
And 'scape your injur'd country's law,
The red right hand of angry Heaven
Will yet avenge America.

O save us, Heaven! frae faction's rage;
Our headstrong passions keep in awe!
And frae ambition's hidden arts,
O God! preserve America.

Music for Patriots, Politicians and Presidents by Vera Brodsky Lawrence, p.179

On the Murder of Hamilton

(Tune for--On The Murder of Hamilton)

Good-night, and joy be wi' ye a'.*

Verses by Sir Alexander Boswell.

Moderato.
Voice.
Piano.
1. Good night, and joy be
2. When on you mour our
3. The auld will speak, the
mf
mf
1. wi' ye a', Your harm-less mirth has cheer'd my heart; May life's full blast out-o'er ye blaw! In
2. gal - lant clan Frae boast - ing foes their hames to tore, Who shou'd him - sel' a bet - ter man, Or
3. young man hear, Be can - ty, and be good and leal; Your am ills aye ha'e heart to bear, An -
1. sor - row may ye nev - er part. My spi - rit lives, but strength is gone, The moun-tain fires now
2. here - er wav'd the red clay more? But when in peace --then mark me there, When thro' the glen the
3. i - ther, aye ha'e heart to feel. So, e'er I set, I'll see you shine, I'll see you tri-umph
1. blaze in vain; Re - mem - ber, woes, the deeds I've done, And in your deeds I'll live a - gain.
2. wan-d'rer came, I gave him of our har - dy fare, I gave him here a wel-come hame.
3. e'er I fa'; My pant - ing breath shall boast you mine, Good - night, and joy be wi' you a'.

Tune and words from The Minstrelsy of Scotland by Alfred Moffat, p.59

The Discoveries of Lewis and Clark

Woodcut (1812) depicting an episode of Lewis and Clark's journey by Patrick Gass, a member of the expedition

Peaceful territorial expansion and the exploration of the vast, mysterious West were among Jefferson's happiest achievements as president. Even before the purchase of Louisiana, he had planned to send an expedition to explore the unknown lands of the West, and in 1803 Meriwether Lewis, Jefferson's former secretary, set out with William Clark on the epoch-making journey of exploration that took them as far as the Pacific and back again.

Lewis and Clark were warmly welcomed when they returned from their journey in 1807. The *National Intelligencer* (January 16, 1807) tells of "an elegant DINNER . . . given to CAPT. MERIWETHER LEWIS, by the Citizens of Washington, as an expression of their personal respect and affection, of their high sense of the services he has rendered his country, and of their satisfaction at his return to safety into the bosom of his friends." It was regretted that Captain Clark, for whom the dinner had been delayed, was after all unable to be present. "After partaking of the gratifications of a well-spread table," the *Intelligencer* went on, "toasts were drank interspersed with appropriate songs and instrumental music."

A rather stuffy laudatory poem, composed especially for the occasion by the eminent Democratic poet and statesman Joel Barlow, was soon ridiculed in an anonymous Federalist ditty to the meter of "Yankee Doodle," in which even Sally Hemings was lampooned. John Quincy Adams was rumored to have been its author; the rumor was exhumed to Adams's detriment during the bitter presidential election campaign of 1828. In the text, the "Indian tribe from Welchmen straight descended" refers to a mythical tribe supposed to have been founded in the twelfth century by legendary Welsh explorers in America; Lewis had hoped to discover them on his travels. The song was published in the *Monthly Anthology and Boston Review* (March 1807).

Good people, listen to my tale,
'Tis nothing but what true is;
I'll tell you of the mighty deed
Atchiev'd by Captain Lewis—
How starting from the Atlantick shore
By fair and easy motion,
He journied, *all the way by land*,
Until he met the ocean.

Hernick, sure, the toil must be
To travel through the woods, sir;
And never meet a foe, yet save
His person and his goods, sir!
What marvels on the way he found
He'll tell you, if inclin'd, sir—
But *I* shall only now disclose
The things he *did not* find, sir.

He never with a Mammoth met,
However you may wonder;
Not even with a Mammoth's bone,
Above the ground or under—
And, spite of all the pains he took
The animal to track, sir,
He never could o'ertake the hog
With navel on his back, sir.

And from the day his course began,
Till even it was ended,
He never found an Indian tribe
From Welchmen straight descended:
Nor, much as of Philosphers
The fancies it might tickle;
To season his adventures, met
A Mountain, wou'd in pickle.

Let dusky Sally henceforth bear
The name of Isabella;
And let the mountain, all of salt,
Be christen'd Monticella—
The hog with navel on his back
Tom Paine may be when drunk, sir—
And *Joël* call the Prairie-dog,
Which once was call'd a Skunk, sir.

True—Tom and Joel now, no more
Can overturn a nation;
And work, by butchery and blood,
A great regeneration;—
Yet, still we can turn inside out
Old Nature's Constitution,
And bring a Babel back of *names*—
Huzza! for REVOLUTION!

Music for Patriots, Politicians, and Presidents by Vera Brodsky Lawrence p.184

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The War of 1812

Jefferson was re-elected in 1804; full-scale war had once more broken out in Europe. This occupied much of his attention.

In 1805 the British defeated the French navy at Trafalgar, but by 1807 Napoleon was at the height of his power. His armies had overrun Germany, Poland, Italy, the Netherlands, and Spain. The two rivals slugged it out, as they had during the 18th century, for domination of the world.

Both sides went on with the economic blockades which they had started in 1793. Britain's Order in Council of 1807 warned neutrals that ships caught trading with countries under Napoleon's control would be seized and sold, along with their cargoes. Napoleon's Milan Decree of the same year warned that his navy would seize neutral ships caught trading to England.

In American eyes both sides were wrong--they were trampling upon neutral rights and the freedom of the seas. But Jeffersonians thought the British were worse than the French because they still claimed and enforced their right to search American vessels for sailors who might have deserted the British service, and to drag them back. That some of these fugitive sailors claimed American citizenship did not bother the British Navy.

This insult to the American people and their flag was all the more intolerable because British sea captains treated able-bodied seamen with a barbarity that made the lot of slaves seem tame by comparison. One of the men who survived the ordeal and wrote about his experience was Joshua Davis, who was impressed by the British in 1779 and obliged to serve in their navy until 1790. Even minor offenses were punished with flogging; but if you struck an officer you might be "flogged through the fleet":

> You go into the long boat with the master at arms, where you are tied up by your hands. . . . The boatswain's mate comes down and gives you fifty lashes with a cat-o'-nine tails.

Then the victim was rowed around to each ship of the fleet in turn; and at each ship the boatswain's mate came down and laid on fifty lashes, until the total decided upon had been inflicted--it might be as many as five hundred, or even more. Even if a man died under this punishment, the ceremony went on, and they lashed the corpse. A man who survived such treatment looked like "a piece of raw beef from your neck to your waist. You are taken down to the cockpit, and there have salt brine rubbed on your back. If you are so fortunate as to get over this, you must go to work again."

The depth of feeling aroused by the impressment issue was illustrated in the encounter of the American frigate Chesapeake and the British Leopard in June 1307. The Leopard stopped the Chesapeake off Norfolk, Virginia, and demanded to send a search party aboard. James Barron, the American commander, refused. So the Leopard opened fire, killing three American sailors and reducing the Chesapeake to a hulk. Barron hauled down the flag, the British came aboard, seized four men, and sailed off.

The Embargo

Line drawing of Jefferson by an unknown French artist

News of this humiliation produced a storm of protest. Barron was court-martialed and suspended from the service for five years. "We have never," wrote the Washington Federalist,

> witnessed the spirit of the people excited to so great a degree of indignation, or such a thirst for revenge, as on hearing of the late unexampled outrage on the Chesapeake. All parties, ranks, and professions . . . cried aloud for vengeance.

Jefferson strove to keep peace. He secured in December 1807 the passage through Congress of an Embargo Act forbidding American ships to leave port. The President's reasoning was simple enough. Confrontations with the British and French navies took place because American ships sailed the seas. If the ships didn't sail, sailors would not be kidnapped nor property seized.

The Embargo Act was effective--American ports were soon crammed with idle ships and idle seamen. But it also crippled American trade. Within one year exports had shrunk to one-fifth of their previous total.

New England's Federalist merchants were hit hardest by the Embargo Act; under pressure from these interests Jefferson modified his position. Go ahead and trade, he now said, with anyone you like except France and England. This revision of the Embargo Act was embodied into a law called the Non-Intercourse Act which Congress passed on March 1, 1809. A few days later Jefferson mounted his horse and trotted off to his home and to retirement in Virginia.

Madison's Administration, 1809--17

Jefferson's place was taken by another Virginian, James Madison, who had been serving 8 years as Secretary of State. Since Jefferson was a widower, there had been little social life in the White House while he occupied it; but this changed in 1809 when Madison's young and accomplished wife Dorothy moved in. She held the first inauguration ball, which was, attended by 400 people, and proved a great success. The First Lady wore a dress of "pale buff velvet, made plain, with a very long train, but not the least trimming, and beautiful pearl necklace, earrings and bracelets."

Madison, like Jefferson, was committed to a policy of neutrality and peace; yet within two years a strong war party emerged which swept both president and people into a conflict with England in 1812.

52 What were the reasons for the War of 1812? Why did Americans support it? What did it accomplish?

After the elections of 1810 a new group of men appeared in Congress demanding war with England; people called them the War Hawks. The War Hawks made much of the issue of freedom of the seas, of insults to the American flag inflicted by the British Navy. Strange to say, most of them were either from the south or from states beyond the Appalachians. They did not come from communities whose sons were victims of impressment; they possessed no ocean-going ships to be confiscated by the British. Some of them were worried because the European war interfered with western trade; but this, as we shall see, was not the most pressing of their concerns.

Henry Clay was the leader of the War Hawks. He first came to Washington as U.S. Senator from Kentucky in 1808 at the age of 31, and was elected to the important post of Speaker of the House in 1811. Clay was a man of endless vitality who loved to drink and gamble all night and work all day. He was joined in Washington in 1811 by an even younger man, John Caldwell Calhoun from Abbeville, S.C. Both men were lawyers, both were champions of a strong navy, and both demanded war against England.

To find out why they were so keen on war, it is necessary to turn to the story of the Indian national leader, Tecumseh.

Tecumseh

Tecumseh, born in 1768, was one of the Shawnee people who lived along the Ohio River in what is now the state of Ohio. As he grew to manhood he witnessed and took part in the endless struggles against the white settlers who pressed in upon them. In 1790 the Shawnees defeated General Harmar and his army at Fort Wayne; in 1791 they destroyed the forces of General St. Clair on the Miami River. In 1793 they were defeated by Anthony Wayne at the battle of Fallen Timbers and forced by the Treaty of Greenville to give up 2/3 of their ancestral lands, retreating westward into Indiana.

Treaties like Greenville settled nothing. The whites pressed on, grabbing more Indian lands, undermining Indian strength and morale with liquor. Tecumseh was, by 1800, when Jefferson was elected president, a famous warrior and leader. He and his brother Laulewasika began to travel far and wide throughout the midwest, with a single message on their lips: unite to defend your land and your way of life from the whites who will wipe you out if you fail to offer organized resistance. Peoples up and down the Mississippi Valley from the Great Lakes to the Gulf of Mexico, listened. Tecumseh was a great orator, and he held his audiences spellbound. "Where today are the Pequot?" he asked,

> Where the Narragansett, the Mohican, the Pokanoket and many other once powerful tribes of our people? They have vanished before the oppression and avarice of the white man, as snow before a summer sun. . . . Will we let ourselves be destroyed in our turn without making an effort worthy of our race?

Tecumseh attempted to unite all the tribes east of the Mississippi into a league opposing the white settlers. He travelled from the Wisconsin territory down to the Floridas, persuading tribe after tribe to join him. "Let the white race perish," he declared. "They seize your land; they corrupt your women... Back whence they came, upon a trail of blood, they must be driven!"

This portrait, by an unknown artist, is a highly romanticized image of Tecumseh. "Sell [one] country!" he said. "Why not sell the air, the clouds, and the great sea?"

In 1812, when Tecumseh returned home to Indiana after a southern tour, he learned that his home had been destroyed. General William Henry Harrison, governor of Indiana territory, had organized, the year before, an expedition to Tippecanoe River, had burned Tecumseh's village and destroyed his stores of food.

The War Hawks were happy about this raid, but they had their sights set upon a bigger goal. In the resistance of native peoples to white settlement they saw the hidden hand of England and England's ally Spain. Declare war on these powers, they said, drive them from Canada and the southwest. Victory here would break the hold of native peoples on their lands, open up the whole Mississippi Valley to settlement and trade. The objective was clearly expressed by Felix Grundy, War Hawk from Tennessee in the House of Representatives in 1811. "This war," he said,

> if carried on successfully, will have its advantages. We shall drive the British from our continent--they will no longer have an opportunity of intriguing with our Indian neighbors, and setting on the ruthless savage to tomahawk our women and children. . . . I . . . feel anxious not only to add the Floridas to the South, but the Canadas to the North of this empire.

The War of 1812

In the spring of 1812 President Madison issued an ultimatum to Britain: cancel the Orders in Council or face the consequences. The British decided that cancellation was preferable to war; on June 12 Lord Castlereagh, British Foreign Secretary, announced the immediate suspension of the Orders. Too late! Ignorant of this fact Congress declared war upon Great Britain on June 14. Both sides entered upon a confrontation which one of them at least did not desire. As for the United States, the pressure of the War Hawks caused them to cast aside the principles of neutralism that Washington had advocated and to take sides in the bloody dispute between England and France.

54 The Embargo: Federalist & Republican Parodies

Committed to peace, President Jefferson did not yield to the popular clamor for war with England after the frigate *Chesapeake*, commanded by Commodore James Barron, was fired upon by the British ship of war *Leopard* (June 22, 1807). Barron had refused the British commander's demand to board and search the *Chesapeake* for British deserters. In the ensuing shooting, three of Barron's crew were killed, eighteen wounded, and four men—one indeed a deserter—were seized; the deserter was hanged. British impressment of American seamen was not new, but it had been increasing alarmingly since the turn of the century. Federalists and Republicans alike demanded war after the *Chesapeake* episode, but the president countered—in the name of "peaceable coercion"—by signing the disastrous Embargo Act, a measure that in theory would subdue England (and France) through the imposition of economic sanctions. In reality the Embargo boomeranged: the cessation of foreign commerce caused a serious economic depression in America, while at the same time it encouraged a thriving and unabashed black market that supplied American goods to both England and France.

Music forPatriots, Politicians and Presidents by Vera Brodsky Lawrence p. 185

At right, the Ograbme ("embargo" spelled backward), a unique snapping turtle created by cartoonist Alexander Anderson, effectively frustrates an American tobacco smuggler.

New England Federalists, who carried on a lively smuggling trade with Canada, were sarcastically reprehended by Republicans to the tune of "Yankee Doodle":

The Fed'ral Coach went out of town
With a Nova-Scotia Cargo,
And all along they sung the Song,
Oh take off the Embargo.

CHORUS.
Yankee doodle, with quick steps,
Take up your Tickets handy;
The Fed'ralists are in the ditch,
And that is just the dandy.

And Federalists responded, to the same tune, with a ballad written by a hypothetical sailor, representing the profession most immediately affected by the Embargo. From the *Balance* (November 8, 1808), a periodical published at Hudson, New York:

A SONG—Composed by a Sailor.

Bad news is come from Washington,
So sailors land your cargo,
They've now decreed to hem us in,
By laying an embargo.

The poor old Commerce—haul her up,
Til stem and stern get rotten,
While Yankee boys must lay ashore,
By government forgotten.

With legs as small as marlin spikes,
I'm wasted to a scare-crow;
No meat to eat, no grog to drink—
All by this damn'd embargo.

No more I'll dance, no more I'll play,
No more drink rum and brandy;
No more (which grieves me most of all)
Sing Yankee doodle dandy.

Old Cuffee broke his fiddle-string,
Which really was a hard blow,
He could not muster eighteen pence—
Says Cuffee, damn de bargo!

Amen, says I, amen, says Will,
Amen, says Dick and Molly;
I wish the bargo was in h--l,
Cries weather beaten Polly.

We cant get out, we cant get out,
With either ships or cargo,
So here we lay in statu quo,
By this accurs'd embargo.

I wish they'd hoist their courage off,
And let us once to war go,
Nor die ashore like rotten sheep,
By Jefferson's Embargo.

John, John

CHORUS
C
C
John, John you will see John Aye John
C'
C
John, John you will see John Aye John
Fi - sh in - a Eas' and Fi - sh in - a Wes'
C
C'
Aye John Fi - sh gon - na burn out the
C
wil - der nes Aye John

God in-a wilderness jes begin to look out
Aye John
Yes, the ram horn blow an's children shout
Aye John
chorus

Talk about John and you will see John
Aye John
Talk about John but you will see John
Aye John
chorus

When I get to Heaven goin' to walk all aroun'
Aye John
Angel in-a Heaven can't order me down
Aye John
chorus

When I get to Heaven gonna sit and tell
Aye John
Gonna argue with the Father and chatter with the Son
Aye John
chorus

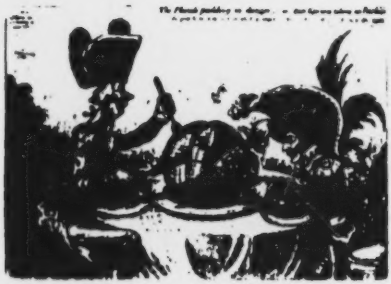
This is a spiritual and freedom song from the Georgia sea islands, collected in the 1930's by Lydia Parrish, and published in her great collection Slave Songs of the Georgia Sea Islands in 1942. Ms. Parrish was a native of New Jersey who first visited the Georgia Sea Islands in 1912, and them lived upon St. Simons Island until her death. in 1953.

Ms. Parrish learned John, John from Quarterman, whose mother had been a slave during the 1820's on the plantation of Major Pierce Butler, one of the wealthiest of Sea Island and Georgia planters. Aaron Burr took refuge with Butler and was his guest on St Simons Island in 1804 after the slaying of Alexander Hamilton.

This is a song that Burr might well have heard if he had visited a prayer meeting at that time. Major Butler, who was a participant in the Philadelphia convention of 1787, and responsible for the insertion of the Fugitive Slave Clause into the Constitution, would certainly have heard it.

The song shows a conception of freedom at once simple and profound. It is the right to go where you will and talk to whom you please: "When I get to Heaven goin' to walk all aroun'/Angel in-a Heaven can't order me down...."

56



Political cartoon by James Gillray, 1805, showing Napoleon and Pitt dismaying the western world

Napoleon Bonaparte

The administrations of Jefferson and Madison, 1800-1816, witnessed the unfolding and the climax of Napoleon Bonaparte's struggle to dominate Europe and the world. The war which he waged with England during this time could not fail to influence American thinking and conduct profoundly.

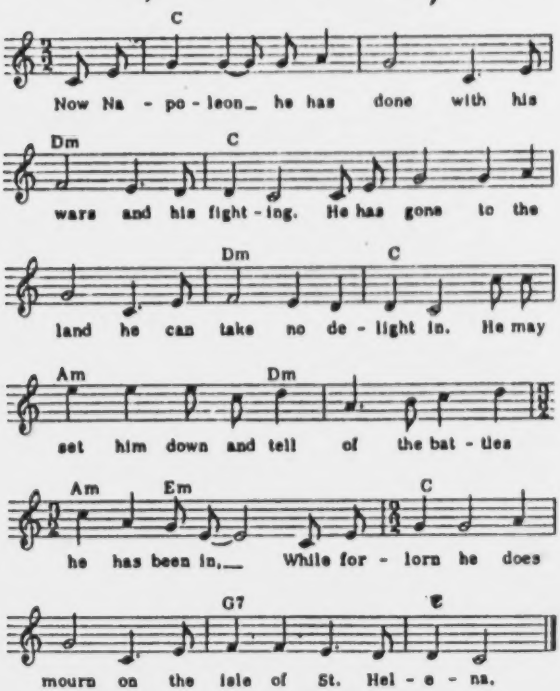
Hostility toward Great Britain and a feeling of friendship toward France was, by 1800, a firmly rooted American tradition. Furthermore, England's predicament and her death grapple with Napoleon, gave the United States a chance to expand its territory at the expense of the British Empire in Canada and of its ally Spain in Florida. When in 1812 the U.S. declared war against England in pursuit of these territorial objectives, the country was not formally allied with France. But France and the U.S. were, in effect allies.

In Europe itself Napoleon had been a strangely contradictory force. Wherever his conquering armies marched, tyranny and oppression followed in their wake; but with them too had come, almost like an infection, the ideas of the French Revolution. From the safe distance of three thousand miles the Americans might be pardoned if they saw this cruel and dangerous adventurer through a romantic haze; if they saw in him no more than the symbol of a revolutionary nation, France, resisting the traditional foe of both the French and American revolutions.

In March 1814 Napoleon's armies met defeat at the hands of his enemies. German soldiers occupied Paris and camped in the city's street. The French emperor was sent into exile at Elba. Escaping in 1815, he landed in France, gathered an army, and was finally defeated at the battle of Waterloo. Once more he was sent into exile, this time to the island of St. Helena, where he died a few years later.

It is not surprising that the song Napoleon Bonaparte, with its lovely melody, has been found widespread in North America: in Newfoundland, New England, New York, the South, and the Midwest. It probably originated as a broadside ballad in Ireland. Irish admiration for Great Britain's antagonist and the lament for his fallen greatness could not fail to find an echo in the hearts of many Americans.

Napoleon Bonaparte


C
Now Na - po - leon_ he has done with his
Dm C
wars and his fight - ing. He has gone to the
Dm C
land he can take no de - light in. He may
Am Dm
set him down and tell of the bat - tles
Am Em C
he has been in,__ While for - lorn he does
G7 C
mourn on the Isle of St. Hel - e - na.

Louisa does weep for her husband's departing;
She dreams when she sleeps and she wakens broken-hearted.
Not a friend to console or even those who might be with her,
While forlorn she does mourn on the Isle of St. Helena.

The rude rushing waves all around the shores are washing;
Now the high billows roar, on the rough rocks are dashing.
He may look to the moon, to the great mount of Diana,
While forlorn he does mourn on the Isle of St. Helena.

All you that have wealth beware of ambition,
Lest in some degree of health you should change your condition.
Be steadfast in time, for what's to come you know not,
And your days they may end on the Isle of St. Helena.

You Parliaments of war, and your Holy Alliance,
To the prisoner of war you may now bid defiance.
For your base intrigues and your baser misdemeanors,
Have caused him to die on the Isle of St. Helena.

58 Bonny Bunch of Roses O

This song originated as a broadside, and still exists in oral tradition in the British Isles, though not, apparently, in the United States. It was, however, extremely popular in this country; this is evidenced by its having been reproduced in many songbooks of the early national period.

The lyric provided here is a composite of many partial and corrupted texts. It illustrates the high quality of poetic feeling and imaginative sweep which the broadside ballads sometimes achieved.

The Bonny Bunch of Roses, O is cast in the form of a dialogue between Napoleon's son, the Duke of Reichstadt (1811-1832), and his wife, the Empress Marie Louise. The scene takes place after the Emperor's fall from power and his exile to the island of St. Helena in 1815. The princeling dreams of his future glory, of the time to come when he will take the field against Great Britain, avenge his father, and win glory for himself.

Reichstadt's mother Marie Louise dreams not of the future but of the past. Thinking wistfully of the glory that was, and will never be again, she speaks of the fallen Emperor almost in the same vein that Cleopatra spoke of Mark Anthony. "In his livery," said Shakespeare's heroine,"Walkt crowns and crownets; realms and islands were/ As plates dropt from his pocket."

In a few swift verses the song condenses, brilliantly perhaps, the Napoleonic saga. For Americans of the Early Republic it crystallized central events of the times in which they lived.

The phrase "Bonny Bunch of Roses" crops up frequently in the old folk songs. It has a symbolic meaning, referring to the kingdoms of England, Scotland, Wales and Ireland that were united after 1800 under a single crown.

There may be verses to this song that have not survived. What Reichstadt says in the last verse is clearly the utterance of a later time. Reichstadt died of tb at the age of twenty-one; in the final lines there is pathos. All the fine dreams are gone; death is the reality.

Napoleon Bonaparte returning to France in 1814 after his exile on the island of Elba.

Bonny Bunch of Roses O

By the bor - der of the o - cean One
morn-ing in the month of June, A__ feath- ered
song-ster His cheer-ful notes did sweet - ly
tune. There I o - ver - heard a__
la-dy Who seemed to be in grief_ and__
woe, Con - ver-sing with young Bo-na-parte A-
bout__ the Bon- ny Bunch of Ros - es, O.

Then up spoke young Napoleon
And takes his mother by the hand,
Saying "Mother dear have patience,
Til I am able to command.
Then I will raise an army
And through tremendous dangers go,
And I never will return again
Til I have conquered the Bonny Bunch of Roses O."

"O son, don't be so venturesome,
For England has a heart of oak:
England, Ireland, Scotland—
Their unity may not be broke.
Remember your brave father,
In St. Helena he lies low,
And if you follow after,
Beware the Bonny Bunch of Roses O."

"When first you saw great Bonaparte,
You fell upon your bended knee,
You asked your father's blessing,
He granted it right manfully.
'Dear son,' says he, 'I'll take an army,
Over the frozen Alps I'll go;
Then I will conquer Moscow
And return to the Bonny Bunch of Roses O.

"Your father raised great armies,
Likewise kings to bear his train,
He was so well provided he
Could sweep the world for gain.
But when he came to Moscow
Nigh overpowered by the driving snow,
All Moscow was a-blazing.
And he lost the Bonny Bunch of Roses O."

"Now do believe me mother,
For I'm on my dying bed,
If I had lived, I would have been brave,
Now I droop my youthful head.
But while our bones lie moldering,
And weeping willows o'er us grow,
The fame of great Napoleon
Shall shame the Bonny Bunch of Roses O."

Melody from Elisabeth B. Greenleaf and Grace Y. Mansfield, *Ballads and Sea Songs of Newfoundland*, Harvard University Press. Copyright 1933 by The President and Fellows of Harvard College; c. 1961 by Elisabeth B. Greenleaf and Grace Y. Mansfield. Reprinted by permission.

60 General Brock, A Canadian Song

When President Madison finally declared war on June 18, 1812, he sent General William Hull out to the territory of Michigan with instructions to invade Canada. General Hull obediently crossed the Detroit River and occupied the little town of Sandwich on the Canadian side.

The Government of Upper Canada had practically no army and very little money, for Britain was too busy fighting Napoleon to pay much attention to her colonies. But when the Governor, Sir Isaac Brock, heard that the Yankees were invading his territory, he issued a call to the volunteer militia to help him drive them out. General Brock's little force shouldered their knapsacks in Toronto (then called York) and marched down to Lake Erie. They did not actually take "shipping at Niagara," but at a point near Port Dover on the north shore of Lake Erie.

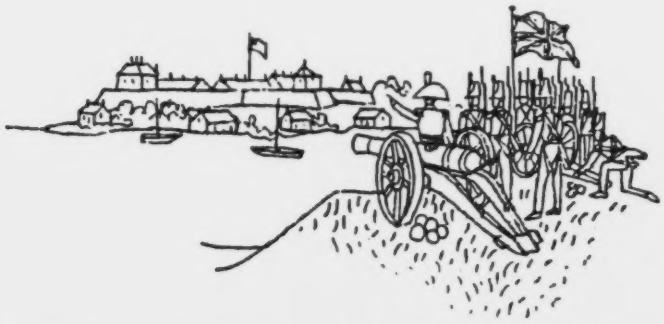
Meanwhile, Tecumseh, chief of the Shawnees and an ally of the British, had broken Hull's lines of communication and forced him to withdraw to Detroit. Brock, with some seven hundred soldiers, joined forces with Tecumseh and about six hundred Indians at Sandwich.

On August 15, Brock sent a message demanding that Hull surrender, but, as his army greatly outnumbered his enemies, Hull naturally refused. Then Brock fired a few shots toward the fort, and the next day set out to take his men across the river in small boats. Before he had time to launch any attack, Hull raised a white flag over the fort of Detroit.

By luck, one of Brock's cannon shots had entered the fort and killed four men, and Hull was terrified by the thought that Tecumseh's Indians might massacre his garrison. Without even consulting his officers, he surrendered Detroit, his whole army of twenty-five hundred men, and all their guns and ammunition.

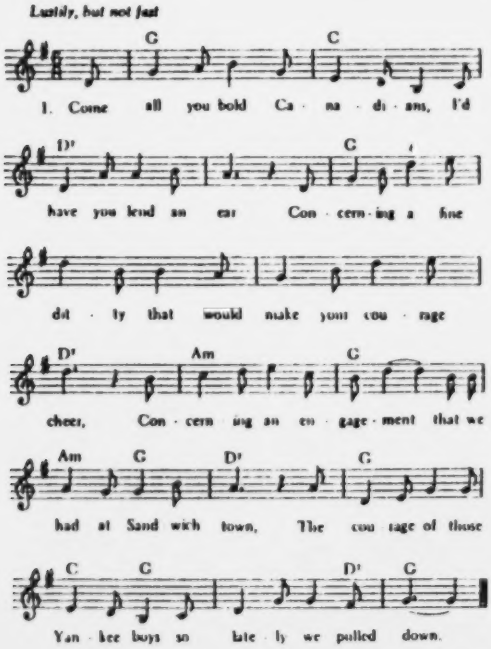
The Americans were far from pleased with Hull, and the poor old general was brought up before a court-martial and sentenced to death. However, that would have been too tragic an ending for such a comic-opera engagement, and his sentence was remitted.

Brock's Canadian lads naturally felt jubilant over their victory, and described the engagement in a triumphant ballad, which soon became a popular barracks and campfire song. Their pride was not unjustified; in welcoming Brock back to York, Chief Justice William Dummer Powell termed the achievement "the most brilliant success, with the most inadequate means, which history records."



Canada's Story In Song ,Edith Fowke, Alan Mills, Helmut Blume, pp.62-63

General Brock, A Canadian Song


Lustily, but not fast
C
C
1. Come all you bold Ca · na · di · ans, I'd
D'
C
have you lend an ear Con · cern · ing a fine
dit · ty that would make your cou · rage
D'
Am
C
cheer, Con · cern ing an en · gage · ment that we
Am
C
D'
G
had at Sand wich town, The cou rage of those
C
G
D'
G
Yan · kee boys so late · ly we pulled down.

2. There was a bold commander, brave General Brock by name,
Took shipping at Niagara and down to York he came,
He says, "My gallant heroes, if you'll come along with me,
We'll fight those proud Yankees in the west of Canada!"

3. 'Twas thus that we replied: "Along with you we'll go,
Our knapsacks we will shoulder without any more ado.
Our knapsacks we will shoulder and forward we will steer;
We'll fight those proud Yankees without either dread or fear."

4. We travelled all that night and a part of the next day,
With a determination to show them British play.
We travelled all that night and part of the next day,
With a determination to conquer or to die.

5. Our commander sent a flag to them and unto them did say:
"Deliver up your garrison or we'll fire on you this day!"
But they would not surrender, and chose to stand their ground,
We opened up our great guns and gave them fire a round.

6. Their commander sent a flag to us, for quarter he did call.
"Oh, hold your guns, brave British boys, for fear you slay us all.
Our town you have at your command, our garrison likewise."
They brought their guns and grounded them right down before our eyes.

7. And now we are all home again, each man is safe and sound.
May the memory of this conquest all through the Province sound!
Success unto our volunteers who did their rights maintain,
And to our bold commander, brave General Brock by name!

For Jefferson and Liberty by Leonard Falkner, pp. 179-180

Defense of Fort McHenry

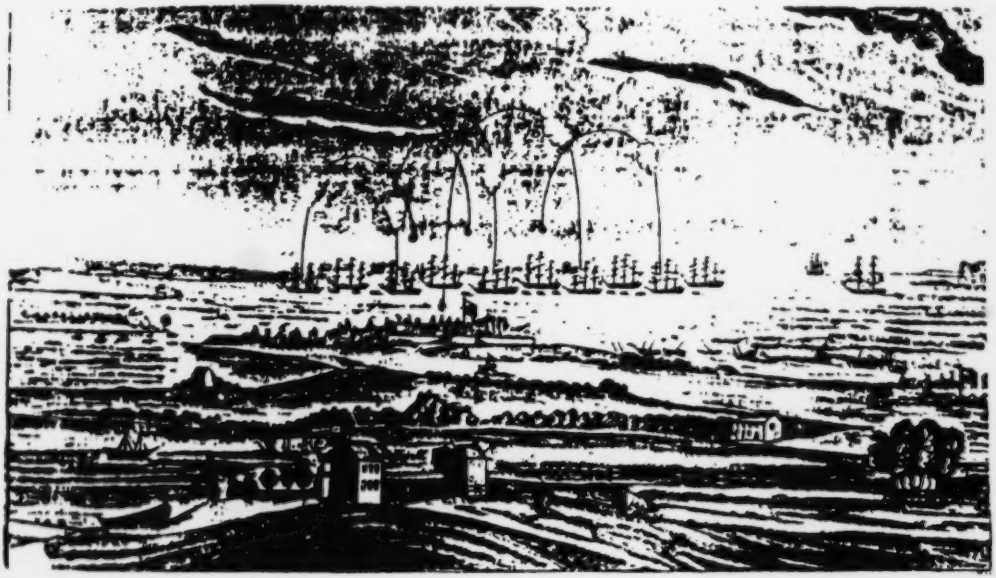
THE STAR-SPANGLED BANNER

Portrait of Francis Scott Key by D. Clinton Peters after an original attributed to Rembrandt Peale

While the British gathered their forces for their ill-fated attack on Baltimore, the well-known Georgetown lawyer and amateur poet Francis Scott Key arrived there on an official mission. He had been sent to negotiate the release of his friend Dr. William Beanes, who had been taken prisoner during the British evacuation of Washington. Accompanied by John S. Skinner, the American agent for flags of truce and the exchange of prisoners, Key embarked aboard a cartel ship on September 5, 1814, for a meeting with no less a personage than Admiral Sir Alexander Cochrane, the British commander in chief. Cochrane courteously invited both men to dine aboard his flagship, the *Tonnant*, but he responded coolly to Key's proposal that he free Beanes. By the time an agreement had been reached, the battle for Baltimore was about to begin, and Cochrane decided for security reasons to detain the three Americans until after the battle.

As captive spectators of the bombardment of Fort McHenry during the night of September 13–14, 1814, the three men shared the unbearable anxiety and suspense that Key immortalized in "The Star-Spangled Banner." He is believed to have conceived his poem during the vigil, noting his impressions and emotions on the back of an envelope and completing the work immediately on arriving at his hotel in Baltimore after being released, probably on September 16.

Charmingly depicted in J. Bower's aquatint of the bombardment of Fort McHenry, the Congreve rockets, by whose "red glare" Key tried to see whether the flag was still flying over the fort, were a commonly used British weapon in the War of 1812. They appear to have had greater psychological than destructive value.



DEFENCE OF FORT M'HENRY.

☞ [The annexed song was composed under the following circumstances—A gentleman (*Francis S. Key, Esq. of Georgetown, District of Columbia.*) had left Baltimore, in a flag of truce for the purpose of getting released from the British fleet, a friend of his who had been captured at Marlborough.—He went as far as the mouth of the Patuxent and was not permitted to return lest the intended attack on Baltimore should be disclosed. He was therefore brought up the Bay to the mouth of the Patapsco, where the flag vessel was kept under the guns of a frigate, and he was compelled to witness the bombardment of Fort M'Henry, which the Admiral had boasted that he would carry in a few hours, and that the city must fall. He watched the flag at the Fort through the whole day with an anxiety that can be better felt than described, until the night prevented him from seeing it. In the night he watched the bomb shells, and at early dawn his eye was again greeted by the proudly waving flag of his country.]

TUNE—ANACREON IN HEAVEN.

O! SAY can you see by the dawn's early light, [ing,
What so proudly we hailed at the twilight's last gleam-
Whose broad stripes and bright stars through the perilous fight, [ing?
O'er the ramparts we watch'd were so gallantly stream-
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O! say does that star-spangled banner yet wave,
O'er the land of the free, and the home of the brave?

On the shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream,
'Tis the star-spangled banner, O! long may it wave
O'er the land of the free, and the home of the brave.

And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion,
A home and a country, shall leave us no more?
Their blood has wash'd out their foul footsteps pollution;
No refuge could save the hireling and slave,
From the terror of flight, or the gloom of the grave;
And the star-spangled banner in triumph doth wave,
O'er the land of the free, and the home of the brave.

O! thus be it ever when freemen shall stand,
Between their lov'd home, and the war's desolation,
Blest with vict'ry and peace, may the Heav'n rescued land, [nation!
Praise the Power that hath made and preserved us a
Then conquer we must, when our cause it is just,
And this be our motto—"*In God is our Trust*;"
And the star-spangled banner in triumph shall wave,
O'er the land of the free and the home of the brave.

The ink was scarcely dry when Key's poem, prosaically titled "The Defense of Fort McHenry," was published in Baltimore, first as a broadside and immediately afterwards in two newspapers, the *Baltimore Patriot* (September 20, 1814) and the *Baltimore American* (September 21). The reported naive wonderment over how miraculously the words fitted the tune of the "Anacreontic Song" (it was rumored to be a coincidence) seems silly, since it was common practice to write new texts to existing tunes. Key can hardly have been unaware of what he was doing, having already written another song to the same air in 1805, "When the Warrior Returns," in which even the phrase "the star-spangled flag" had occurred. Legend has it that just after the bombardment the actor Ferdinand Durang, then a private in the army, seized a freshly printed copy and gave a rousing impromptu premiere of the song outside of McConkey's Tavern in Baltimore. Its first documented performance took place on October 19, 1814, when Mr. Hardinge sang the now renamed "Star-Spangled Banner" following a performance of August von Kotzebue's drama *Count Benyowsky: or, The Conspiracy of Kamschatka* at the Holliday Street Theatre, next door to McConkey's. A "military hornpipe," danced by Miss Abercrombie, shared the bill with Mr. Hardinge. The first title appears on this rare 1814 broadside, one of the earliest printings of Key's poem; the explanatory paragraph was reprinted in most contemporary publications of "The Star-Spangled Banner."

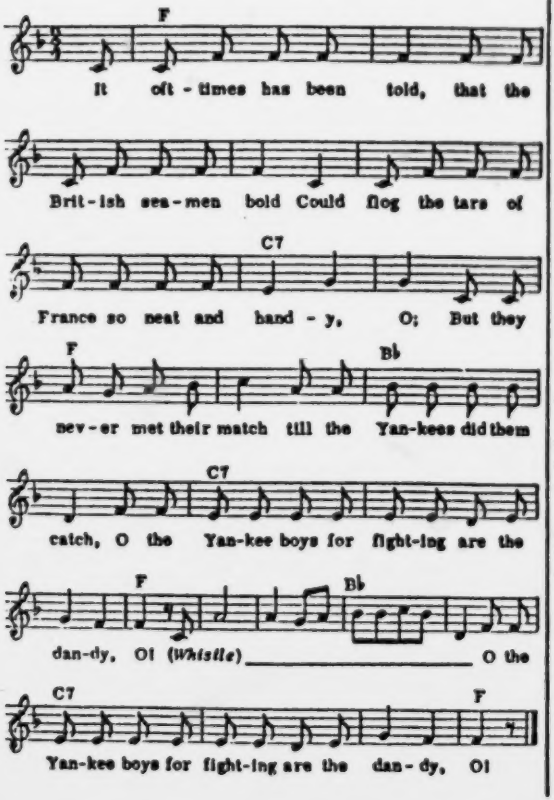
Music for Patriots,
Politicians and Presidents
by Vera Brodsky Lawrence
pp. 204-205

Constitution and Guerriere

64 The war of 1812 was indecisive, at least until the end of 1814. Both sides sought solace in the battle on the high seas. There the war was marked by a series of bloody duels between British and American men o' war. These encounters were diverting, at least to the onlookers. As H. F. Beirne remarked, "as sporting events, testing the skill and courage of the combatants..., they were without equal."

In August 1812 Captain Hull, commanding the U.S. frigate Constitution, encountered the English frigate Guerriere, Captain James Dacres commanding. Dacres opened fire, but Hull, much to his crew's disgust, did not respond until his antagonist had drawn within hailing distance. Then he let loose a series of broadsides. The Guerriere, completely disabled, was forced to surrender. News of the victory sent American morale sky high. This was the first time that a British man o' war had struck its colors to an Amewrican since the time of Paul Jones.

The Boston broadside that we reproduce, set to the tune of an English drinking song, expresses well the cocksure Yankee boastfulness of that time.



The *Guerrière*, a frigate bold, on the foaming ocean roll
Commanded by Dacres the grandee, O;
With as proud a British crew as a rammer ever drew,
They could flog the tars of France so neat and handy.

Then Dacres loudly cries, "Make this Yankee ship yo
prize,
You can do it in thirty minutes so neat and handy, O;
Twenty-five's enough, I'm sure, and if you'll do it in a sco
I'll treat you to a double tot of brandy, O!"

The British shot flew hot, which the Yankees answered n
'Til they got within a space they thought was handy, O;
"Now," Hull says to his crew, "Boys, let's see what y
can do,
If we take this boasting Briton we're the dandy, O!"

The first broadside we poured swept their mainmast ov
board,
Which made this lofty frigate look abandoned, O;
Then Dacres he did sigh, and to his officers did cry,
"I did not think these Yankees were so handy, O!"

Our second told so well, that their fore and mizzen fell,
Which doused the royal ensign so neat and handy, O;
"By George!" says he, "We're done!" and they fired a
gun,
And the Yankees struck up Yankee Doodle Dandy, O!

Now fill your glasses full, let's drink a toast to Capt.
Hull,
So merrily we'll push around the brandy, O;
For John Bull may drink his fill, and the world say wh
it will,
The Yankee tars for fighting are the dandy, O!

Johnny Bull, My Jo John

Dm
O,_ John - ny Bull, my jo John, I_
C Dm
won - der what you mean; Are_ you on for-eign
Am
con-quest bent, or what am - bi-tious scheme? Now
F
list to broth - er Jon - a - than, your
Dm Am Dm C
fruit - less plans fore - go, Re - main on your fast-
Dm Am Dm C Dm
an-chored isle, O_ John - ny Bull, my jo.

O Johnny Bull, my jo, John, don't come across the main;
Our fathers bled and suffered, John, our freedom to maintain,
And him who in the cradle, John, repelled the ruthless foe,
Provoke not when to manhood grown, O Johnny Bull, my jo.

O Johnny Bull, my jo, John, on Erie's distant shores,
See how the battle rages, and loud the cannon roars;
But Perry taught our seamen to crush the assailing foe,
He met and made them ours, O Johnny Bull, my jo.

What though at Washington a base marauding band,
Our monuments of art, John, destroyed with ruthless hand?
It was a savage warfare, beneath a generous foe,
And brings the more disgrace on you, O Johnny Bull my jo.

O Johnny Bull my jo, John, when all your schemes have failed,
To wipe away the stigmas, John, for New Orleans you sailed;

Far heavier woes await thee John, for Jackson meets the foe,
Whose name and fame's immortal, O Johnny Bull, my jo.

Your schemes to gather laurels here I guess were badly planned;
We have whipped you on the ocean, jo; we have bothered you
on land:
Then hie thee to old England, John, thy fruitless plans forego,
And haste to thy fast-anchored isle, O Johnny Bull, my jo.

JOHNNY BULL MY JO, JOHN

This song sums up the War of 1812 from the American viewpoint. It stresses the national achievement, puts the best face possible on disgraceful episodes like the British occupation of Washington, D.C. in 1813, and quietly omits any reference to the less glorious aspects of the military effort.

The melody to which this so ng is set is one of the loveliest that comes down to us from the olden days.Robert Burns composed a poem which he set to this tune, publishing lyric and melody together for the first time in 17990 under the title of "John Anderson my Jo, John."

Burns' version dealt with the life of a married couple from youth till age.The last verse says:

"John Anderson my jo, John,/ we clamb the hill together;/ And many a cantie day, John,/ We've had wi' ane another:/But we maun totter down, John,/And hand in hand we'll go,/And sleep together at the foot,/John Anderson, my jo!

Shannon and the Chesapeake

66 The year after the Constitution's victory over the Guerriere, Captain Broke of the English ship, the Shannon, challenged Captain Lawrence of the USS Chesapeake to battle "to try the strength of our respective ships". The American ship was beaten in a fierce battle off Boston harbor and towed in triumph to Halifax, Canada. The British tars thereupon rewrote the Yankee's song to describe their own victory.

At the beginning of the war, to England's astonishment, for over a year the Americans were victorious at sea. Her navy consisted of only sixteen ships, but they were swift privateers and took 700 British prizes. It could not last for long. By the end of 1813 the huge British navy had bottled up the American privateers in port.

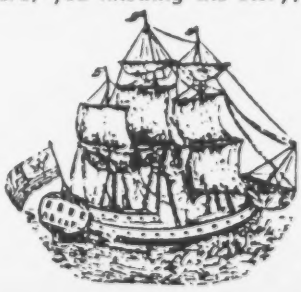
Lawrence had joined the navy as a midshipman at the age of sixteen. He had commanded the USS Hornet when she defeated the British Peacock in a fierce encounter. Lawrence became a national hero and was hailed by his fellow Americans. So certain was Lawrence of victory over the Shannon that he sailed out of Boston harbor without any provision for the wounded in the coming battle.

Actually Lawrence should not have accepted the British challenge. He had just taken over command and did not know his ship or his men. A lot of the Chesapeake's seasoned officers had left for various reasons and had been replaced by less experienced officers. The ship's ammunition was old and the vessel had not been reprovisioned. Lawrence was wounded at the beginning of the battle and later received a mortal wound. Up to the last he kept crying from the cockpit, "Keep the guns going. Don't give up the ship!"

Lawrence lingered for four days in great agony and died at the age of 32. He was buried with full military honorsin Halifax. His coffin was preceded by a military band. Six companies of British soldiers followed and the British officers wore a piece of black crepe around their left arm.

The battle lasted only twelve minutes but was very fierce and deadly.The British, led by Broke, quickly boarded her. Every American officer on board was either wounded or killed. Broke himself was wounded by a saber cut on the head. He never fully recovered from this wound and did not return to active service. When news of his victory reached London, all the bells in the city rang in his honor. The Queen knighted him and gave him a Baroncy.

Several months later, the bodies of Lawrence and Ludlow, his first officer, also killed in the battle and buried with him, were brought back to the United States. They were buried in the graveyard of Trinity Church. This is a small church in downtown New York City, on Broadway near WallStreet. Only a few feet away cars, taxis, buses and trucks roar down the street. An endless stream of busy men and women walk by. Few stop to look or linger at the graveside of the man whose dying words, "Don't give up the ship!" were to become the motto of the United States Navy. Perhaps, if you ever go there, you knowing the story, will take the time.



Shannon and the Chesapeake

1)Oh the Chesapeake so bold, out of Boston as we're told,
Came to take a British frigate neat and handy-o,
And the people all in port they came out to see the sport
With their music playing Yankee-Doodle-dandy-o.

Chorus:

Yankee-Doodle, Yankee-Doodle, Dandy-O
And the people all in port, they came out to see the sport,
With their music playing Yankee Doodle Dandy-O.

(repeat last two lines of each verse for the chorus)

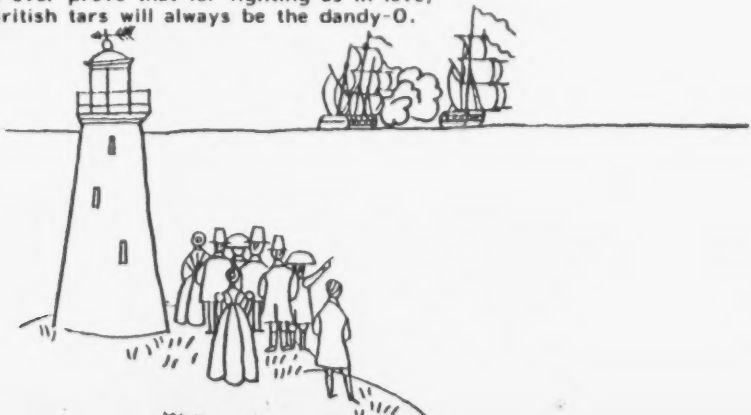
2) Ere the action had begun, the Yankees made much fun,
Saying "We'll tow her up to Boston neat and handy O
And after that we'll dine. treat our sweethearts all to wine,
And we'll dance ajig of Yankee Doodle Dandy O".

3) Our British frigate's name, that for the purpose came
To cool the Yankee's courage neat and handy O,
Was the SHannon, Captain Broke, whose crew was hearts of oak,
And for fighting were allowed to be the dandy O.

4) The fight had scarce begun, when they flinched from their guns,
They thought they had worked us neat and handy O,
Then Broke he drew his sword, crying "Now my lads we'll board
And we'll stop their playing Yankee Doodle Dandy O."

5) When the Britons heard this word, they quickly sprang on board,
And seized the Yankee's ensign neat and handy-o,
Not withstanding all their brags, now the glorious British flag,
At the Yankee's mizzen-peak was quite the dandy-O.

6) Here's to Broke and all his crew, who with courage stout and true,
Fought against the Yankee frigate neat and handy O,
And may it ever prove that for fighting as in love,
That the British tars will always be the dandy-O.



68

James Bird

This is the story of a young volunteer, James Bird, who fights gallantry with the marines with Admiral Perry, Spetember 10th, on board the USS Lawrence at Lake Erie. Even when seriously wounded, Bird refuses to go below and stays on deck to do his duty.

Bird had already been tried for mutinous demonstrations and for permitting the pilfering of the stores he was sent to guard in a small blockhouse at the Cascades. These charges against him were dropped when he enlisted in the Marines.

After recovering from his wounds, Bird was placed with a file of marines to guard the government stores. He deserted, taking with him John Rankin, one of the guards. Pursued Bird and Rankin were captured near Pittsburgh and brought back to Erie together with a sailor named John Davis, who had deserted a number of times and had committed other offenses. The three of them were tried by court martial on board the Niagara while on the passage to rejoin the naval squadron in Detroit. All three were condemned to death. The whole country was shocked and a wave of protest rose to spare Bird for his gallantry and his wounds and to commute his sentence to imprisonment.

The President claimed that he had deserted from his post while in charge of a guard and in time of war and therefore must suffer as an example for others. All three men were executed on board the Niagara while at anchor in the roadstead at Erie in October, 1814.

The ballad was written by Charles Miner, an editor and printed in his paper, The Gleaner at Wilkesbarre, Pennsylvania late in 1814. It shortly passed into oral tradition and has been collected in Ohio, Missouri, New York, California, Utah, Wisconsin, Pennsylvania, West Virginia, Nebraska and Canada. The ballad, originally 22 verses long, gives a long account of Bird parting from his sweetheart and friends to join Perry at the Battle of Lake Erie. The ballad glowingly praises his valor in the battle, his wound, refusing to go below, and then regretfully reports his desertion from his ship, his last letter to his parents and his execution.

The ballad never wavers in its support for Bird, but gives a more sympathetic picture of Bird than the actual record seems to jusitfy. Legend has it that Bird was charged with desertion simply because he was delayed in returning to his ship after visiting his family. The facts were somewhat different and Bird was actually AWOL. According to legend, when Perry was transferred to the Atlantic fleet, Bird went AWOL from Lake Erie hoping to rejoin Perry at his new post. Folklore has it that Perry himself was riding furiously to Erie to testify on behalf of Bird personally, but didn't get there in time. A beautiful and moving ballad.

Declamatory manner.
Sons of free - dom list - en to me
And you daugh - ters too give ear To a sad and mourn-ful
sto - ry As was ev - er told shall hear.

Ballads Migrant In New England by Helen Hartness Flanders, Marguerite Olney, pp. 18-21

James Bird

Hull, you know, his troops surrendered,
And defenseless left the West.
There our forces quickly assembled
The invaders to resist.

Amongst the troops that marched to Erie
Was the Kingston volunteers.
Captain Thomas them commanded
To protect her West frontiers.

Tender were the scenes of parting.
Mothers wrang their hands and cried.
Maidens wept their swains in secret.
Fathers tried their hearts to hide.

But there is one amongst the number
Tall and graceful in his miens;
Firm his step, his looks undaunted;
Scarce a nobler youth you've seen.

One sweet kiss he snatched from Mary,
Craved his mother's hand once more;
Pressed his father's hand and left them
For Lake Erie's distant shore.

Mary tried to say, "Farewell, James,"
Moved her hands, but nothing spoke.
"Good-bye, Bird, may heaven protect you."
From the rest at parting broke.

Soon he came where noble Perry
Had assembled all his fleet.
There the gallant Bird enlisted
Hoping soon the foe to meet.

Where is Bird? The battle rages.
Is he in the strife or no?
Now the cannon roars tremendious.
Dare he meet the hostile foe?

Ah! Behold him! See him, Perry!
On the selfsame ship they fight.
Though his comrades fall around him,
Nothing can his soul affright.

But behold! A ball has struck him.
See the crimson current flow!
"Leave the deck," exclaimed great Perry.
"No," cried Bird, "I will not go.

"Here on deck I took my station.
Ne'er will Bird his colors fly.
I stand by you, gallant Captain,
Till we conquer or we die."

Still he fought, though faint and bleeding,
Till our stars and stripes arose,
Victory having crowned our efforts,
All triumphant o'er our foes.

And did Bird receive a pension?
Was he to his friends restored?
No, nor never to his bosom
Clasped the maid his heart adored.

But there came most dismal tidings
From Lake Erie's distant shore.
Better if Bird had perished
In the battle's awful roar.

"Dearest parents," said the letter,
"This will bring sad news to you.
Do not mourn your first beloved,
Though this brings this last adieu.

"I must suffer for deserting
From the Brig Niagara.
Read this letter, brother, sisters;
'Tis the last you'll hear from me."

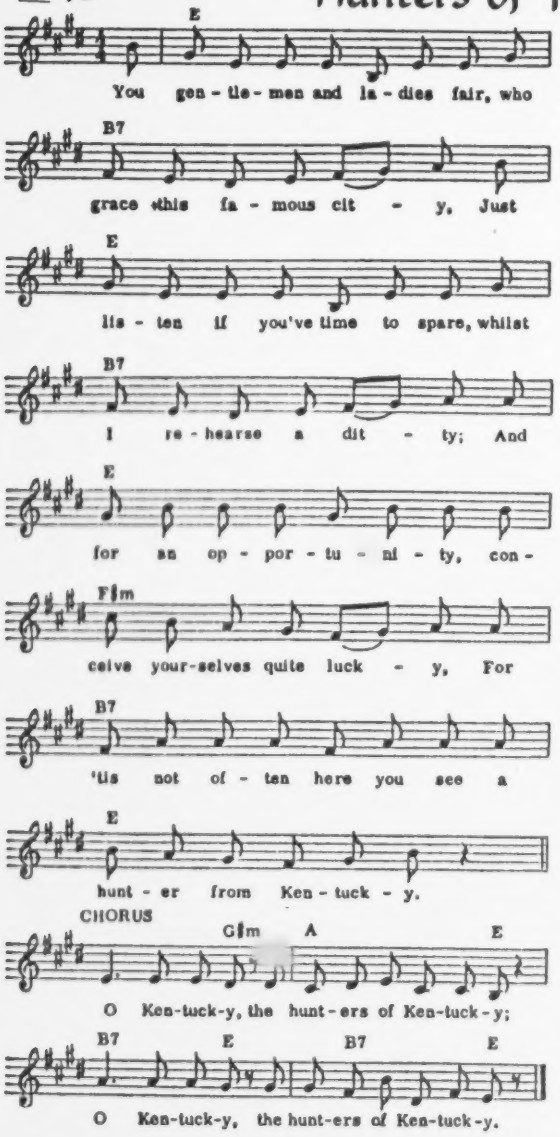
Sad and gloomy was the morning
Bird was ordered out to die.
Where the breast not dead to pity
But for him would heave a sigh?

Though he fought so brave at Erie,
Freely bled and nobly dared,
Let his courage plead for mercy;
Let his precious life be spared!

See him kneel upon his coffin.
Sure his death can do no good.
Spare him! Hark! Oh, God, they've shot him!
See his bosom streams with blood.

Farewell, Bird, farewell forever.
Friends and home you'll see no more,
For your mangled corpse lies buried
On Lake Erie's distant shore.

Hunters of Kentucky


E
You gen - tle - men and la - dies fair, who
B7
grace this fa - mous cit - y, Just
E
lis - ten if you've time to spare, whilst
B7
I re - hearse a dit - ty; And
E
for an op - por - tu - ni - ty, con -
F♯m
ceive your-selves quite luck - y, For
B7
'tis not of - ten here you see a
E
hunt - er from Ken - tuck - y.
CHORUS
G♯m A E
O Ken-tuck-y, the hunt-ers of Ken-tuck-y;
B7 E B7 E
O Ken-tuck-y, the hunt-ers of Ken-tuck-y.

We are a hardy freeborn race, each man to fear a stranger,
Whate'er the game we join the chase, despising toil and danger;
And if a daring foe annoys, whatever his strength and forces,
We'll show him that Kentucky boys are "alligator horses."
O Kentucky, etc.

The Hunters of Kentucky

This ballad tells the story of the greatest American triumph of the War of 1812 - Andrew Jackson's defeat of hard-bitten British veterans at the battle of New Orleans on January 8, 1815.

The song is important in American political as well as military history. It served as a campaign song during Jackson's effort to win the presidency in 1824; and it became very popular during the actual years of his presidency. The New Orleans victory was a decisive factor in sending Jackson to the White House. This song played its part in the making of a president.

Napoleon's defeat at Leipzig in 1814 boded no good for the American cause; Britain, liberated from her European embroilments, could now give undivided attention to the American foe. Accordingly in the summer of 1814 a thrust against Louisiana was planned: to close the mouth of the Mississippi, tie up American commerce, and establish a base from which to re-establish British imperial power in the heart of the North American continent.

The British massed their invasion forces at Jamaica - an army ten thousand strong, that included veterans from the

(continued on page 71)

Hunters of Kentucky

71

I suppose you've read it in the prints, how Pakenham attempted
To make old Hickory Jackson wince, but soon his schemes repented,
For we with rifles ready cocked, thought such occasion lucky,
And soon around the hero flocked the hunters of Kentucky,
O Kentucky, etc.

You've heard I suppose how New Orleans is famed for wealth and beauty.
There's girls of every hue it seems, from snowy white to sooty,
So Pakenham he mad his brag, if he in fight was lucky,
He'd have their girls and cotton bags in spite of old Kentucky,
O Kentucky, etc.

But Jackson he was wide awake, and wasn't scared at trifles,
For well he knew what aim we'd take with our Kentucky rifles;
So he led us down to Cypress swamp, the ground was low and mucky,
There stood John Bull in martial pomp, and here was old Kentucky,
O Kentucky, etc.

A bank was raised to hide our breast, not that we thought of dying,
But that we always like to rest, unless the game is flying:
Behind it stood our little force: none wished it to be greater,
For every man was half a horse, and half an alligator,
O Kentucky, etc.

They did not let our patience tire before they showed their faces—
We did not choose to waste our fire, but snugly kept our places;
And when so near to see them wink, we thought 'twas time to stop 'em;
And 'twould have done you good, I think, to see Kentuckians drop 'em.
O Kentucky, etc.

They found at last 'twas vain to fight when lead was all their booty,
And so they wisely took to flight, and left us all our beauty,
And now if danger e'er annoys, remember what our trade is,
Just send for us Kentucky boys, and we'll protect you, ladies,
O Kentucky, etc.

Peninsular Campaign against Napoleon in Portugal and Spain. Major General Sir Edward Pakenham, hero of that campaign, was sent out to assume command.

Andrew Jackson had distinguished himself in the eyes of whites for a campaign against the Creek Indians as tenacious as it was merciless. Commander of the 7th Military District at Mobile, he was in charge of the defense.

The British thrust came from the south, along the eastern bank of the Mississippi, hemmed in on a narrow corridor between the water on the west and the swamps on the east. Jackson drew up his forces below the city on an east-west line, fortified it with guns and men, and waited.

At dawn on Jan. 8 Pakenham ordered a head-on attack. Evidently he had a low opinion of the militia troops who faced him.This mindless action presaged the hideous frontal assaults on well-defended positions that resulted in mass slaughter during world war I. Jackson inflicted 2,000 casualties upon the British in a few hours at the cost of only 21 dead on his own side.

The ballad gives little hint of the horror of this engagement; but as an historical account of the experience from the victor's point of view it is not far from the truth.

The battle of New Orleans was one of the decisive battles of the 19th century. It put an end to British ambitions to establish themselves in the heartland west of the Mississippi and thus to rebuild the lost American empire.The Treaty of Ghent ending the war had been signed before the battle was fought;it would never have been ratified if the British, not the Americans, had won the victory.

72 Follow-up Ideas for Your Students

1) Louisiana was named in honor of King Louis of France. Have students research which King Louis it was and why the territory was named after him.

2) Have students trace on a map of the USA an outline of the Louisiana Purchase and also draw in the boundaries of the modern state of Louisiana. Discuss which Louisiana was the one Jefferson purchased and how many other states were later formed from this territory.

3) Trace the systems of rivers that flow through the Mississippi watershed from the Rockies on one side and the Appalachians on the other. Indicate by color code which of these rivers were part of the Louisiana Purchase.

4) Which rivers that Lewis and Clark explored were not part of the Mississippi River system.

5) Who was Sacajawea? Have students read biographies of her life and make an oral report to the class. What were her contributions to the success of the expedition? They could also make a 3-dimensional timeline of her life using different art projects.

6) Aaron Burr killed Alexander Hamilton in a duel. What was a duel and why did men fight duels? What are the reasons duels became outlawed? Have them diagram and explain the ritual of "the field of honor." Trace the history of dueling. (Hint: In the history of the law, the duel is referred to as "judicial combat.")

7) What is an embargo and what is the origin of the word? Why did Jefferson place an embargo on American trade with Europe? Research and find a current event in which America has imposed an embargo on certain countries in the past few years. (Hint: 1986-88-big arms embargo to Iran, embargo on international drug traffic.)

8) The song Napoleon Bonaparte is a lament for Napoleon's fall and the loss of his glory. Have students prepare a report which tells how he achieved glory and how he lost it.

9) Napoleon Bonaparte is a story of the Hundred Days and what happened in them. Have a student tell the class the story of the 100 days. Other students can illustrate this with drawings or murals.

10) Americans were people who loved liberty. Many of them had a sincere admiration for Napoleon who was an Emperor and a Dictator. How would you explain this paradox?

11) The Bonny Bunch of Roses is a song in which Napoleon's wife, the Empress Louise dreams of his past deeds and lost glories. "When he came to Moscow, " she says, "nigh overpowered by the driving snow, all Moscow was a-blazing. And he lost the Bonnie Bunch of Roses-o." Have a group of students study and report back to the class on Bonaparte's invasion of Russia and how he was defeated there. Students can also research World War II and examine Hitler's invasion of Russia 125 years later. Are there any parallels between these two events? (THe FRench still refer to Hitler as "an espirit Napoleonien"=a Napoleonic spirit.)

12) Play for your class the "Overture of 1812". Let students interpret the mood of the music.

13) At first Beethoven dedicated his Emperor Concerto #5 to Napoleon. Later, he tore up the dedication. Play parts of the music for your class, and discuss their impressions of it. Let them fingerpaint or paint murals while listening to it.

Follow-up Ideas for Your Students continued 73

In fact, we suggest that you play this concerto as background to many of the above suggested activities.

14) John, John quite clearly is a celebration of another John, the Apostle, or John the Baptist. Have students reread who these two Johns were and why they would appeal so profoundly to Black singers. Why is this song characterized as a "Freedom Song"?

15) Build models of the USS Constitution and the USS Guerriere, the British Shannon and the Chesapeake. Make dioramas.
16) Imagine you are an officer on one of those vessels and write in your log or in a letter home an account of the events that took place during those battles.

17) Johnny Bull, my Jo John is a brief vivid account of the principle events in the War of 1812: notably Perry's victory on Lake Erie, the burning of WAshington, the battle of New Orleans. Have students find illustrations or paintings of each of these events. They could also do a play or a dramatic reading about one or all.

18) Hunters of Kentucky-- have students make a map of the battle scene and write a historic account of what happened. Then compare it with the story as told in the song. Is the song close to the truth? Have students research the uniforms that the British soldiers and the Tennessee militia were wearing. See if they can find pictures of Major General Sir Edward Parkinghouse and General Andrew Jackson.

19) WE are all so use to singing the Star-Spangled Banner without thinking about it or paying any attention to the words.Have the class study the words first and the background given about Francis Scott Keyes and the scenes he witnessed and the emotions he felt. After playing it through several times have the students illustrate what they think is happening and have a discussion about what they might have done and felt in Keyes' place if they had been there on that day and night.

Book Reviews

MUSIC FOR PATRIOTS, POLITICIANS AND PRESIDENTS:HARMONIES AND DISCORDS OF THE FIRST HUNDRED YEARS Vera Brodsky Lawrence
Macmillan Publishing Co., Inc., New York:1975 480 pages

As you can see by the present issue , we are heavily indebted to this wonderful book and have borrowed widely from its pages. This book is a remarkable collection of lyrics from pre-REvolution times to post-Civil War Reconstruction, covering nearly every important issue and events in the history of that period: the Constitution,presidential campaigns, battles, defeats, heroes, villians, slavery, abolition and women's rights.

Accompanying each song - many of which are fascimilies of the original music pages - is Ms. Lawrence's informative and witty commentary. Contemporary documentary material gives enlightening historical background and explains the incidents and personalities that inspired the song text.

The vitality of these songs is reflected in the splendid illustrations that appear on every page. Besides reproductions of rare sheet music and illustrated broadsides of the eighteenth and nineteenth centuries, full page replicas in black and white and color of pictorial sheetmusic covers - a beguiling and virtually unexplored branch of American art- are included in the book's more than 500 illustrations.

A beautiful, valuable book-should be in every school's library.

It's like Tony and I --- A NATIONAL TREASURE!!!

Plans for a Future Issue on the Environment and Ecology???

We have had a great many requests for an issue on ECOLOGY AND THE ENVIRONMENT. We realize this is amost important and timely topic. We would be glad to devote an issue to this field.

BUT WE NEED YOUR HELP!

As far as we know, there are not too many traditional songs about ecology -- most songs would be fairly recent ones. However we'd be glad to use them for such an issue --If you know of any contemporary songs that deal with Ecology and the Environment, Pollution and similar topics, please send them in to us with the words and music and to whom we should give credit for their use. If you know of any folk songs that deal with this area, let us know that too. ALSO, send us a list of resources, organizations, individuals, naturalists, materials, teaching ideas that you have or know about.

Mail them in to us -- any information you think would be useful to teachers and librarians. We'll put them all together in categories and put out an issue--- Probably the first issue for Volume IX --in September. So we need these songs and sources by June to give us time to pull it all together.

BUT REMEMBER Don't Leave It To Others. It's up to YOU. If every one sends in a little bit, we'll have a smash issue that will be a useful tool for each one of us.

New and Old Free Materials

#56 - ORAL HISTORY , POPULAR MUSIC & AMERICAN RAILROADS, 1920-1980 by B. Lee Cooper . A knowledgeable 9-page reprint from The Social Studies magazine about the history, value and activities using railroad songs in your classroom. Includes a bibliography and discography.

#57 - PRESCHOOL TEACHERS - SONGS AND GAMES by Meg MacLeod of Asheville, North Carolina. Meg generously offers our readers a 5 page handout and outline on this area from her own workshops she ha presented. See her letter in Coorespondence, VIII #1

New Notice On Free Materials

All old and new free materials are still available--All 57 items. To cover time of selecting and costs of printing, handling, wrapping and postage, all 57 items go for $10-- an enormous bundle of ideas, materials, bibliographies, discographies.
Otherwise, if you just wish individual items, please send us two 22¢ stamps (or 44¢) for each item.
It is much easier and therefore cheaper for us to send you the whole package of 57 rather than pick and select individual numbers--but choose' whatever you wish.

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Book Reviews

One of our subscribers, Twilo Scofield has pubnlished an entertaining and immensely useful book of interest to all teachers. It is called AN AMERICAN SAMPLER: THE LORE OF THE LAND - OUR TRADITIONS IN SONG, HISTORY, FOODWAYS AND CUSTOMS. Available in large size paperback, its 232 pages covers the entire history of our country from the early settlers through 1973, the Nixon years. It's chock full of folk songs, ballads, arts and craft projects integrating the social studies curriculum, historical background, sayings, riddles, weatherlore, superstitions and regional recipes. Don'tmiss having a copy for your own pleasure and use in your classroom. Printed by the University of Idaho it is available for $18.95 + $1.50 for shipping from Twilo Scofield 1974 Villard Eugene, OR 97403

OTHER

Free Materials

If you're interested in The Bill of Rights and The Constitution and its Bi-Centennial send for a free copy of the newsletter, BILL OF RIGHTS. Also ask to be put on the mailing list of the organization that puts the newsletter out--

Constitutional Rights Foundation
601 South Kingsley Drive
Los Angeles, CA 90005
(213) 487-5590

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FOLKLIFE CENTER NEWS magazine is printed four times a year and is available free from The Library of Congress
American Folklife Center
Washington, D.C. 20540

This magazine will keep you informed of what goes on at the Center and its marvelous projects in the field of folklore.

Also write to the Archive of of Folk Culture, American Folklife Center, Library of Congress
10 First Street, S.E.
Washington, D.C. 20540
to be put on their mailing list for their publications which describe aspects of teh Library's unique collection of folklife and ethnomusicology. Ask for their complete list of publications and tehnchoose the ones you want them to send you. Invaluable.

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ELECTRONIC PIANOS - FOR USE IN OREGON-----
Roger Nickerson writes: "Yamaha and Casio both have given electronic pianos for use in the STate. If you know anyone with an interest in this area give them my address and I'll send them what we have.

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